

Fall 2006

K D V I A T I O N S

KDVS 90.3 fm

FREE



www.kdvs.org

Davis, California

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KDVS CORESTAFF

General Manager
DRAKE MARTINET
gm@kdvs.org
752-9902

Business Managers
DAVID NGUYEN,
BERNARD BENSON
kdvsbusiness@kdvs.org
752-2775

Programming Directors
MELISSA KENNEY,
ERIK MAGNUSON
programming@kdvs.org

Publicity Directors
MATTHIAS GROPP,
ELISA HOUGH
publicity@kdvs.org
752-4948

Music Directors
SCENERY GIRDNER,
SEAN
JOHANNESSEN,

JESS PONAMAN
musicdept@kdvs.org
752-9903

Office Coordinator
CRAIG FERGUS
kdvsoffice@kdvs.org

News Director
LINDSAY SCHRUPP
news@kdvs.org
752-2776

Sports Director
ANDREW TOMSKY
sports@kdvs.org

Underwriting Director
VICTORIA STEPHENS
underwriting@kdvs.org
752-2775

Public Affairs Director
MARA WILLIAMS
publicaffairs@kdvs.org
752-2776

Production Director
CHRIS CACCIATORE
psa@kdvs.org

Events Coordinator
BRENDAN BOYLE
events@kdvs.org

Label Director
ANDY PASTALANIEC
kdvsrecordings@gmail.com

Chief Engineer
RICH LUSCHER
engineering@kdvs.org

Studio Technicians
TODD URICK,
BEN JOHNSON
engineering@kdvs.org

Web Master
CHRIS THIELEN
webmaster@kdvs.org

Assistant to the GM
MICHELLE LEUNG
752-9902

CONTACT INFORMATION

Lobby line: (530) 752-0728
Request lines: 754-KDVS,
752-2777

Fax: (530) 752-8548

14 Lower Freeborn Hall
University of CA, Davis
Davis, CA 95616

KDVS business hours are weekdays from 9 a.m. to 5 p.m. Everyone is welcome down into our cozy basement to take tours, drop off record donations, check out merchandise or submit music. Stop by anytime, but it doesn't hurt to call us beforehand.

The lovely cover art was done by Marina Zangeneh-Azam. Her artwork can be seen at gogol-mogol.com.

A Word from the General Manager: Celebrating KDVS' Midlife Crisis

Dear readers and listeners,

I don't believe anyone has ever come down to 14 Lower Freeborn Hall, passed through our 1970s-inspired lobby, walked into the bepostered lounge of KDVS and felt that they were in a traditional place. While this fortress of freeform radio, this bastion of broadcasting innovation may not be "traditional" in the... er... traditional sense, we do have many long-standing customs. Among them is one that is both loved and reviled equally, sometimes by the same individual. Summer cleaning: It's that cleansing time of year where we wash away the sweat and tears of a successful broadcast year and prepare for the new fall quarter.

While this tradition of sorts is a little frustrating and can be very, very dirty, we always unearth something old and wonderful, like a diamond that left us so long ago as an unwanted lump of coal and percolated under the pressure of other discarded items only to re-emerge as a gem of our own creation. Just such a thing happened this past August during a major cleaning of the lounge and renovation of the room that would become the world headquarters for KDVS

Recordings. We opened the drawers of a dusty old desk that had seemed to occupy our engineering room since the Hoover administration. When we popped one of the drawers open, we made quite a curious find – a 1950s secretary style phone list with the nifty slider that allows one to open to a specific last name letter. Good friend, core staffer and longtime KDViater Andy popped it open to the first page and this is what he found:

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EMERGENCY PHONE NUMBERS

KCD ON "A12" 2-1-64	BECKETT-HUGHES
KDVS BIRTHDAY 10-18-67	
KDVS ON AIR 1-2-68	91.5 FM
BAUER GGO INSTALLED 7-31-71	
STEREO OPERATION 9-30-71	1305 PST
STEREO XMTR BLEW UP 5-20-73	0730
5KW PRGM START 4-25-77	1804 PDT 0130P
LOW PASS FILTER MELTS 4-9-79	1800H

METRIC EQUIVALENTS AND INSTRUCTIONS
LISTED UNDER YZ

FIRST CHANGE OF DRIVER AND PA 3-14-77
IPA CHANGED 5/8/79
IPA CHANGED AGAIN!

There are only a few DJs left here from the old days, but no one had ever been able to give any of us a firm timeline of our fair station's history. Some had said the early 1960s had birthed KDVS, some thought we started in earnest in the 70s, and some DJs couldn't remember that entire 20-year period. We had pieced together a rough estimate from our library, looking at albums that had been part of "KCD"'s library, but this seemingly primary source was as close as we have gotten to a true time capsule.

This is the part I like: I get to have the fun of an announcement and pass the real work on. In light of this happy window into our past, I would like to proclaim 2007, and specifically Oct. 18, 2007 KDVS' 40th birthday extravaganza. Put on your hats and best party ties and prepare for a great year of the finest programming to come out of an independent radio station since we came on the air, as we face our fab 40s and charge once more into the breach of freeform radio. Cry havoc, and let loose the songs of war!

Best,
Edward "Drake" Martinet

A Word from the Editors: Loosening the Belt

Besides cardboard cutouts of Captain Picard and Captain Kirk and the broken \$65,000 record, on the wall in the KDVS lobby hangs a resolution presented to KDVS by the California State Assembly. Dated Apr. 25, 1987 and signed by the Honorable Thomas M. Hannigan, the document resolves that KDVS continue service in providing the community with a unique listening and learning experience.

In particular, the resolution states, "KDVS disc jockeys have offered an alternative, progressive form of programming, thereby extending to their listeners

an appreciation of music often ignored by commercial radio...." This sentiment is one of the first lessons volunteers learn when venturing into the underground world of KDVS, to be sure that all DJs expand the horizons of their listeners and themselves.

The resolution, however, fails to recognize that KDVS exists in media forms other than radio. Our online presence is expanding steadily as KDVS experts work around the clock to redesign the main website, and KDViations has been printing (more or less) quarterly since (at least) 1986. This magazine serves as the

fall programming guide and the written outlet for our volunteer staff.

Just as DJs are encouraged to embrace freeform programming and the ability to play whatever they like, we encourage staff to write whatever they like for KDViations. Luckily, in print we don't have to abide by the FCC.

Thanks for reading,
Elisa Hough & Matthias Gropp
Publicity Directors

Please send your feedback to
publicity@kdvs.org.

KDVS Recordings comin' atcha!

By Andy Pastalaniec, Label Director

So maybe you've heard, maybe you haven't: Your favorite non-commercial, freeform community radio station for the past 40-some-odd years is starting a record label. Holy shit!

The goal of the KDVS Recordings label is to facilitate artistic, musical and cultural expression based on the diverse and eclectic ethos that KDVS radio and events offer the Sacramento Valley and the world every day, with the best interests of the artists as our top priority.

Here's how it all started

Last year more and more bands who recorded live at KDVS were releasing the material on official albums. I'm talking well-respected and reviewed groups like Sunburned Hand of the Man, Christina Carter and Gown, Jennifer Gentle, Magik Markers, Davenport and others, all within the *same year*. Some co-workers and I shot around e-mails each time we heard about a new KDVS-recorded release.

Finally, after the announcement of the new Jennifer Gentle LP, aptly titled *Sacramento Sessions* – I sent out a brief, sarcastic one-liner: "Hey, why don't we just start our own label?" It was kind of a half-hearted joke at first, but it stuck. So, Steven Valentino (student general manager at the time) and I, with the help of other KDVS staff members, started brainstorming how we could actually pull it off.

Between March and June 2006, I solidified our mission statement while Steven convinced the Associated Students of UC Davis – the group that collects student fees and subsidizes roughly 40 percent of our budget – to fund the label to the tune of several thousand dollars, in addition to offering us more space in Lower Freeborn Hall to house the label's office and warehouse. Let me tell you that this is quite an accomplishment; both of these

4 things are unprecedented in the world of college radio, in which

divestment seems to be a growing trend.

The context in which we're emerging is practically a college town cliché. The affliction facing the music scene in Davis is that bands get together, play around for a year or two and either lose direction and fizzle out or move to a larger city where they feel there's more opportunity. Currently, Davis is lacking certain positive attributes that keep any serious band connected with the local music community outside of one date/radio appearance on their tour schedule.

KDVS Recordings can have a drastic effect on this. Not only do we have the capital to fund albums and give our artists copies to sell for profit at no cost to them, we also have a fully functional recording



Cover art for the KDVS001 release

studio with experienced engineers who can help produce new material. In addition, KDVS also has contacts from years of presenting shows that we can use to book tours for our artists (without the



The new label office in 21 Lower Freeborn Hall

Photo/ Elisa Hough

standard booking agent commission). Now, factor in a 200-strong group of talented and motivated KDVS volunteers and DJs, and bands begin to have a reason to consider sticking around.

We can offer a complete in-house operation in which nearly all facets from recording to production to promotion operate from our on-campus basement headquarters. UC Davis and ASUCD deserve a lot of praise and respect for supporting what might be the only college-funded, non-profit, non-commercial, freeform and community-operated record label in the *entire country*.

So what's happening NOW?

KDVS Recordings will release its first two records in late September. KDVS001 will be the debut LP (on gold vinyl) from Sacramento's Who's Your Favorite Son, God? entitled *Out of Body Diva*. KDVS002 will be a split 7" from Davis/San Francisco's Sholi and Seattle's The Dead Science, featuring Casiotone for the Painfully Alone.

Release party details will be announced as dependable dates and venues are solidified. Records will be for sale on the KDVS Recordings website, which is now under construction. Until then, keep yourself updated through our makeshift website at myspace.com/kdvsrecordings.

"As long as radio exists, drama will be written for it, because it can handle some plays better than any other medium – in particular, plays in which the writer has to make the audience accept a world other than the one they see around them."

– Giles Stannus Cooper

In England, the line between popular culture and high culture was never so sharply drawn as here in the States. Sometime in the late 1920s, literature and spoken performance found their way into popular British radio more or less independent of music.

By the 1940s, a style of radio theatre was well established in England at a level of sophistication that was notably distinct from the pulp fiction character of radio drama in the United States. By that time the BBC's theatre productions were probably of a much more serious quality than what was broadcasted anywhere else.

There's no question of the earnestness and talent with which many British radio dramatists of the 1940s pursued their craft, yet the medium of radio brought to language arts only a way to translate written literature into audio form. For this first generation, the unique creative advantages of radio over page and stage remained undiscovered.

It was in the 1950s that a writer came on the scene who found in radio a means of expression that did things no other medium could. For Giles Cooper, radio quickly became and always remained the ideal form of drama and storytelling.

Cooper had a surprising background for an avant-garde radio dramatist. He was born in 1918 outside Dublin to a very

well off, upper-middle-class family. His father urged him toward diplomatic service, but Cooper chose instead to study at the Webber Douglas Academy of Dramatic Art in London. When World War II broke out, Cooper trained and served as an army officer. He served through the war and after, seven years all told.

After leaving his commission, Cooper worked as an actor, then as a script editor at the BBC, and gradually started adapting

writer, director and producer there was much room to invent and discover.

Cooper was clearly influenced by surrealism and the absurdist theater movement, and saw that these elements had new potential in the fluid and flexible medium of radio. Another important and related influence was the BBC's Light Entertainment Department, with Spike Milligan and "The Goon Show," which featured production talents of Daphne

How Giles Cooper Made Radio an Art Form

by
Les Light



Oram, Desmond Briscoe and later the BBC Radiophonic Workshop. The show had a wildly chaotic mix of comedy operated on a fluidity of meaning and situation that could never work the same with any visual context. Cooper saw this and knew it had serious implications.

The absence of a visual experience forced the listeners' imaginations into play

various written works and writing radio plays.

Cooper was a prolific and regular writer for the BBC, eventually generating a good number of television plays as well as radio scripts. His plays spanned a wide gamut of subjects and styles. He seemed very much a product of the BBC system, working his way through the corporation's regular career channel.

Today he doesn't seem to fit the pattern of the truly creative and innovative artist. Now the lines between convention ridden mainstream and innovative avant-garde are pretty sharply drawn. Even today the BBC is a very different animal than anything we have in the States, and in the 1950s it was even more so. For the

obviously enough, but Cooper was deeply intrigued by what he saw as the special creative advantage of radio. He saw that the absence of a visual experience could be used to shift suddenly and radically between distinct realities and perceptions and to accent an array of audio cues as effective shorthand devices.

In his play *A Disagreeable Oyster*, two voices seem to contend as two aspects of one personality within one mind, only to find the abrupt and fleeting suggestion at the end that, in fact, we have been listening to two individuals trying to live as one person.

Cooper's works played constantly on the ambiguity of what

Continued on next page

OPERATION RESTORE MAXIMUM FREEDOM

SATURDAY
OCTOBER 7

was not seen. His plays usually opened or were based in a realistic world, but then moved fluidly into the odd subjective realms of his characters' imaginations.

In the classic example of his play *Under the Looft Tree*, listeners quickly shift back and forth from ordinary reality to the comic cartoonlike world of Mr. Thwait's daydreams and speculations, indicated by exaggerated manipulations of sound recording pitch. This is further complicated by a clearly absurdist visit by an encyclopedia salesman and the possibility that Thwait's daydreams are going beyond his control or merging with the no longer "objective" narrative.

Cooper saw a special creative value in the very ephemerality and mercurialness of radio broadcast. It does not have the referable permanence of the printed page or visual concreteness of the stage or TV image. This leaves room for creative ambiguity and speculation as the listener catches a fleeting uncertain word, phrase or sound.

Cooper died in a sudden accident in 1966. Many felt that if he had lived and worked longer, he would have been ranked among Britain's greatest playwrights. He had already gone on to write for the live theatre as well as for TV plays, but clearly in this work he was frustrated by the limits and constraints of the stage and TV set. Radio was always Cooper's preferred means of dramatic expression, and he understood it and used it as no one before.

Beyond bringing the Davis and surrounding communities 24 hours of quality programming per day and at least three live shows per week, KDVS is determined to provide the area's largest alternative music festivals every quarter. On Saturday, Oct. 7, KDVS is hosting Operation: Restore Maximum Freedom IV, an all-day festival at Plainfield Station destined to be the most happenin' event of the fall.

This fourth installment's lineup is the most eclectic yet: Kid 606, Third Sight featuring DJ D-Styles, Big Sammy & Whoduk, LSD March, New Rock Syndicate, Haunted George, Michael Hurley, Obo Martin, Weasel Walter Quartet, Thee Scarcity of Tanks, Numbers, The Trashies, Th' Losin Streaks, The Lamps, Hank IV, Sic Alps, and Who's Your Favorite Son, God? Two stages will be set up to feature these acts that are coming from as close as Sacramento and as far as Tokyo.

My experiences with other music festivals have been chaotic, frustrating and sunburnt. O:RMF is far removed from any of that. You don't need to worry about two performances at two different stages overlapping because the side stage schedule runs back-to-back with the main stage schedule. You don't have to stand and walk around on hot asphalt because the audience space at Plainfield is all grass and shaded picnic tables. You don't have

to buy \$3 bottles of water or greasy fair food because KDVS provides free ice water and Plainfield serves cheap beer by the pitcher and allegedly the best burgers in Yolo County. Just bring a picnic blanket, a frisbee and some earplugs, and I personally guarantee that O:RMF will be an enjoyable time for everyone.

To put a Davis spin on it, we encourage everyone to bike to the event. The ride from downtown Davis to Plainfield is less than seven miles, and everyone can bike back together in a herd afterward. In the past, people have ridden bicycles to O:RMF from as far away as Oakland and Antioch!

Tickets are \$10 in advance and can be purchased online at myspace.com/maximumfreedom or at Armadillo Music in Davis, Records on K Street in Sacramento or Flatspot Skate Shop in Sacramento. If you wait to get tickets at the door they are \$15, so now is your chance! A majority of the proceeds from the festival go straight to the bands at the end of the night, and the rest helps keep KDVS running for another year.

Plainfield Station is located at 23944 County Road 98, halfway between Davis and Woodland (but technically in Woodland). The festival starts at noon and will go until midnight. All ages are welcome, of course. For more information, go to myspace.com/maximumfreedom and stay tuned to KDVS.

by Elisa Hough

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"KDVS Radio Theatre" airs every Tuesday evening from 6 to 7 p.m.

O : R M F

Sports!

By Andrew Tomsy,
KDVS Sports Director

When was the last time you saw a UC Davis highlight on Sportscenter? Has Dick Vitale ever called an Aggie a “three-s man” or “diaper dandy”? How many UC Davis students can name a player on the women’s golf team?

Prior to last September’s shocking football victory over Stanford, UC Davis was as prevalent on ESPN as Barry Bonds at motivational seminars. Entering its final year of a four-year transition from the obscurity of Division II to the big-money spotlight of Division I, the Aggies are in a position to emerge as a West Coast collegiate power. The overwhelming success that UC Davis achieved at the D-II level will not be immediately seen in D-I, but fans can already see the prospects of continued excellence. For example, anyone who followed women’s basketball last year would tell you that if the Lady Aggies were Big West-eligible they would have had a legitimate chance to play in the national NCAA Tournament. Such a game would have been televised on ESPN, prompting viewers all over the country to run to their college almanacs to find out just where Davis is located. Maybe a slight exaggeration, but any exposure breeds interest, and with the kind of student-athletes that UC Davis puts in the field, we won’t have any Maurice Claret high-speed chase-bulletproof vest-Grey Goose kind of exposure anytime soon.

And the name recognition doesn’t stop there. Just think how much Stuart Scott would hype UC Davis if he, and the busload of North Carolina players who have played in the NBA, had been fellow Aggies. There certainly would be a little more Yale blue and gold and a little less Tarheel blue around the country. Of course the Aggies have had some success at the professional level, albeit more at the level of the UNC Wilmington Seahawks than their brethren up on Chapel Hill.

Heading the class of former Aggies in the

On KDVS!

Former Aggies Find Success Above the Field

pros is Ken O’Brien, former Aggie Quarterback who played 10 seasons in the NFL and was twice a Pro Bowler. J.T. O’Sullivan looked to have similar success in his future when he was selected by the New Orleans Saints in the 2002 NFL Draft, having set numerous Aggie passing records. Despite success in NFL Europe, J.T. has only played in one NFL game and has yet to attempt a pass on the big stage. He is currently signed to the practice squad of the New England Patriots. Kevin Daft was another former UC Davis signal caller drafted in the NFL, but he never made it to the field and is now an assistant at Cal. Rolf Benirschke kicked field goals for the San Diego Chargers for seven seasons after nearly losing his life to Crohn’s Disease prior to his UC Davis days. Outside of the NFL, the only Aggie to make it to the big leagues was Steve Brown, an Aggie pitcher who played in 15 career games for the California Angels in the early ’70s. Not exactly Cy Young. No NBA, no NHL, and, outside of Ken O’Brien, not a whole lot of success.

But don’t despair, Aggie fans — a trip up the press box will liven spirits. UC Davis may not have had a lot of success on the field in the pros, but there is a surprisingly high presence of former Aggies in the broadcast booth. We’ll start locally, at Sacramento’s Sports KHTK 1140 AM, where Jason Ross parlayed my current title as KDVS Sports Director into a similar position for the King’s flagship station. Ross hosts the pre-, post- and halftime shows for Kings coverage and is also the play-by-play voice for Sacramento State football. Another employee of KHTK is Scott Marsh, another former KDVS Sports Director who works the sidelines for Aggie football and has been the longstanding voice of UC Davis men’s basketball. Jeff Kurtz broadcasted women’s basketball and volleyball at UC Davis and co-hosted the cornerstone of KDVS sports, “Aggie Talk.” Kurtz founded his own broadcasting company and now calls games for the San Diego Surf Dawgs as well as high school football over the internet. All three men were play-by-play

voices on KDVS, and their experience here no doubt elevated them to their current professional positions.

Down the road in San Francisco, former Aggie volleyball star Amy Gutierrez works as a producer and reporter for FSN Bay Area. With more than 10 years of experience under her belt, Gutierrez is another Aggie alumnus who can still be heard in the Davis area. In Memphis, former KDVS Sports Director Eric Hasseltine used his experience of broadcasting Aggie football and basketball to land the job of play-by-play announcer for the Memphis Grizzlies of the NBA. After starting post-UC Davis at KHTK, Hasseltine eventually worked his way up to the lead voice of a professional sports team, a dream of any aspiring broadcaster. Rounding out the current crop of former Aggies in the broadcast booth is Rich Waltz, the television play-by-play announcer for the Florida Marlins. Waltz didn’t work at KDVS but did play shortstop for the UC Davis baseball team. After 10 years of fill-in work on ESPN and regional networks, Waltz landed the Marlins top gig in 2005.

Although UC Davis isn’t yet on the map as a sports power, a lack of school notoriety hasn’t stopped aspiring Aggie broadcasters from reaching very high levels. KDVS provided the opportunities that turned into sparkling careers for several former Aggies, and it continues to do the same.

Tune in again this year as KDVS proudly brings you coverage of the majority of UC Davis football games, as well as exclusive coverage of UC Davis women’s basketball, baseball and softball. Listen as myself and other aspiring “narrators of sport” hone our craft in hopes of achieving the success that our predecessors have shown is possible. Maybe someday Sportscenter will find the time to show the Aggies on the field, and the KDVS call to go with it.

If you have any comments, if there are other former Aggie athletes or broadcasters not mentioned, or if you want to defend Maurice Claret, contact Andrew Tomsy at sports@kdvs.org.

“Aggie Talk” airs every Tuesday evening from 7 to 8 p.m.

Hammer and Popsicle: Parsign Marxist Dance Music

By Brandon Bussolini

Bloggers have a big boner for Scritti.

From Simon Reynolds' "Bliss-blog" to Owen Hatherley's "Sit Down Man, You're a Bloody Tragedy" and even Momus' "Click Opera," Scritti inspired, at the time of the late-July 2006 release date of its new album, *White Bread Black Beer*, some pithy (and largely male-dominated) ruminations on pop music.

On one level, the inter-blog dialogue spurred by Scritti's first critically adored record in 20 years serves as a proxy for both the regrettably named "rockism" wars and the increasingly overt influence of critical theory on pop music writing.

Of course, these two issues aren't unrelated: Theory-informed undergrads and grad students have been using their training for academic essays as well as freelance criticism for at least as long as theory itself has been part of the humanities/social sciences curricula in U.S. universities.

Rockism, as the name suggests, is a kind of snobbishness that some music critics manifest toward non-rock-based music. Considering the makeup of Billboard's Hot 100, rockist critics are in a position of exponentially increasing irrelevance vis-à-vis mainstream tastes. The real conflict, however, arises out of the claim that rock-based music is not only more authentic, but more artistically relevant than anything on the singles chart.

In a sense, the rockist/anti-rockist debate maps onto the split between modernism and postmodernism, and, consequently, the intervention of critical theory in academia.

Bloggers popped the aforementioned boner not least due to the fact that Scritti Politti's history as a band and recorded output manifest a beguiling negotiation of anxiety, alienation and authenticity.

The group's previous two albums ranged from the washed-out blue-eyed soul of 1988's *Provi-*

sion to the awkwardly smooth hip-hop of 1999's *Anomie and Bonhomie*. Neither provoked the popular or critical success of their still-so-solid sophomore LP, *Cupid & Psyche* '85. It comes as little surprise that — despite the unlikelihood of WBBB finding mainstream success on the same level as singles like "Perfect Way" and "Absolute" from *C&P* '85 — these interrelated blog posts were structured as extended comparisons of the two albums.

SP began life in 1978, well before the meticulous, sweatless pop of *C&P* '85, as a collective of art-school dropouts living in a Camden Town squat, reading and discussing Antonio Gramsci and Jacques Derrida. Inspired by the do-it-yourself aesthetic of countrymen Desperate Bicycles, they began writing and self-releasing splintery, loose-limbed dubs that never quite allowed themselves to gel into any recognizably coherent form.

In the seven years between their formation and the height of their popularity, they moved from airless, high-contrast ruminations like "Hegemony" to the airtight, androgynous ambiva-pop of "Perfect Way". In the process, Green Gartside emerged as the leader and principal songwriter of the group, jettisoning founding members and working with American studio musicians whose primary function was to create a tangy, technically flawless bed of robo-R&B on which Gartside's pithily frivolous lyrics lay like so much raw meat, an association explicitly made on *C&P* '85's back cover artwork.

The narrative arc is surprisingly clear for a band as deliberately schizophrenic as SP. This oversimplification was, tellingly, what bloggers were both perpetuating and contesting in their posts. It isn't so much that SP had "trad[ed] theory for feelings," as the subtitle of an otherwise excellent write-up by Sasha Frere-Jones in *The New Yorker* puts it. The band

was resonant then as now for the simple reason that its deliriously sweet, painstakingly wrought pop articulates something about both the individual and structural aspects of late 20th/early 21st century capitalism.

As Hatherley mentions in his contribution, "Absolute" is a love song, yes, but also a kind of "neo-liberal anthem." A couplet like "where the words are vodka clear/ forgetfulness has brought us near" suggests this, but it's the music that absolutely nails it. "Absolute" charges relentlessly forward with the same kind of internal speed and rapaciousness that Starbucks embodied in the late '90s and early '00s. When the forward momentum appears to slow for a gamelan and pan flute breakdown, it's somehow excessively satisfying and terribly distressing: a duality which, again, is recapitulated by the Starbucks phenomenon. Strange that, as that coffee corporation's profits stagnate and we find ourselves in the midst of an energy crisis, a pop song from 21 years ago embodied the logic of our particular economic and social moment, the slow crisis corporatism is now faced with. "Absolute" embodies the fact that the "threat" of pop music is not cultural homogeneity, but rather the creation of divisive heterogeneities, new market niches. In short, a model in which nobody's ahead of the curve, no music or culture is beyond being co-opted and resold as lifestyle.

So, naturally, bloggers are all over it. However, the male-dominated quality of rock criticism, despite the relatively low number of males studying the humanities and social sciences in the United States, continues to trouble me. There are way more issues that SP's music embodies — not least questions of cultural appropriation suggested above — but the most important facet here is the way in which their music provides multiple, and by no means mutually exclusive, ways of engaging with music, whether it be mainstream, underground or neither.



To Go Where No Pop Artist Has Gone Before

The influence of science fiction and fantasy culture on music

by Steven T. Rose Jr.

Science fiction and fantasy are genres that are most popular among movies, television and literature. Although not as much as the above media, it is also the subject matter of much pop music, especially rock. Science fiction and fantasy have been the subject matter of many pop music artists, both mainstream and obscure artists almost since the birth of rock 'n roll.

In the 1960s, Bobby "Boris" Pickett came out with "Monster Mash" still famous at Halloween parties. In 1977, Meco's disco version of the *Star Wars* theme song was nearly as famous as the movie that had been released the same year. The same goes for his disco/rock version of *The Empire Strikes Back* theme song in the late spring of 1980. Also in 1980, Olivia Newton John made a song for her B-rated fantasy movie, *Xanadu*, the song bearing the same title as the movie. The title itself is a reference to a fantasy poem by the 19th century British romantic poet Samuel Coleridge. The song was produced with the Electric Light Orchestra, who also produced other sci-fi/fantasy-themed songs of their own (more on them later). When another B-rated movie came out in 1980, *Flash Gordon*, the hit

rock group Queen produced the theme song. Also in the early '80s, Michael Jackson's "Thriller" became a hit; it expressed the fascination with werewolf, zombie and other kinds of horror movies. Before the '80s closed out, Prince paid tribute to the 1989 Batman movie with a song about DC Comics' dark night detective.

Although these songs were either produced by mainstream artists or were hits in their time, they have been long forgotten. In most cases, they will only be played at Halloween parties or on a retro pop radio station. Other than that, they're dead and in their tombs. The exception is that sci-fi/fantasy geeks, such as myself, will often raise them for their own listening, and in that respect, these songs will live again.

Like many of the artists who produced them, most sci-fi/fantasy-themed songs remain obscurities. The 1960s artist Gandalf the Grey models himself after J.R.R. Tolkien's wizard from *The Hobbit* and *The Lord of the Rings* novels by wearing a tall pointed hat and a cloak. He produced songs that contain both lively Celtic rhythms and tranquil and mystical melodies. Many of these songs, such as from his *Tin Angel* album (Gear Fab Records,

original '66-'69 release), speak about how it is OK to daydream and look beyond the mundane world. This is especially so with "What's the Excuse" and "See Beyond the Sea." Like Tolkien's novels, these songs are filled with pagan and Celtic folk elements and therefore themes of magic.

The original *Star Trek* series was definitely not obscure, and neither was the theme song or two of its own pop singers: William Shatner and Leonard Nimoy. Their *Star Trek*-inspired songs, however, were obscure even after the TV series evolved into a mega saga that spanned beyond both television and cinema.

Nimoy did a watusi-like song based on his Spock character, wherein Mr. Spock goes to 20th century Earth to study the planet's materialistic, American Dream-drive people. Spock concludes that Earthlings' drive for material success is apparently futile and therefore "highly illogical," hence the name of this parodying song. Nimoy also had a song about a Tolkien character; "Bilbo Baggins" is Nimoy's very condensed but lively narration of *The Hobbit*. It is sung in the styles of both northern European folk and 1960s watusi rhythms, with childlike tones from the supporting singers. Therefore many of the rhythms and sounds go with the song's content while the song is yet innovated with modern rhythms for a young audience. Too bad Nimoy didn't go on to produce songs full time, but then *Star Trek* probably wouldn't be the mega pop cultural phenomenon it is today, would it?

Instead of adding reviving his Captain Kirk role, Shatner parodies songs by other artists. But he doesn't really sing

Continued on next page





these songs so much as recites them. In The Beatles' "Lucy In the Sky with Diamonds," Shatner recites the song in the same tone as the Enterprise mission statement in the opening of each Star Trek episode. The added melodies are similar in kind and style to those of the show's opening. Shatner's cover of the Byrds' "Mr. Tambourine Man" is also done in the same manner. Therefore there's not as much of Star Trek in here as there is in Nimoy's "Highly Illogical;" Shatner does not even go "to where no man has gone before" when he says to Mr. Tambourine Man, "There is no place I'm going to"! But in both these songs, Shatner does utilize his Kirkian good humored-humor well!

Still not convinced that these two above actors of military-type officer roles in Star Trek were pop singers at one time? Then hear for yourself at frogstar.com/trek/index.asp (that is if you can trust the credibility of a way, way out there but far out website and its Trekkie webmaster).

Speaking about way, way out and far out things, although Meco's two Star Wars songs mentioned above made it pretty high on the charts in his time, much of his music has been pretty much obscure, but really well done. This goes for even his other Star Wars-inspired songs. He did an extended LP version of the theme song to the original movie for his *Music from "Star Wars" and Other Galactic Funk* album (Millenium, 1977). This hot 15-minute version covers nearly every scene from the movie! For his *Meco Plays Music from "The Empire Strikes Back"* album (RSO, 1980), he produced a disco version of the asteroid field and finale soundtracks.

But Meco didn't limit himself to just one space epic movie series. He's also

done rock/disco versions of soundtracks from *Star Trek the Motion Picture* and Disney's *The Black Hole* in the album *Music From "Star Trek" and "The Black Hole"* (Casablanca, 1980). In addition to these, he produced a disco version of the theme song to 1977's *Close Encounters of the Third Kind* (*Encounters of Every Kind*, Millenium,

"... Sci-fi/fantasy geeks, such as myself, will often raise them for their own listening, and in that respect, these songs will live again."

1977) and a psychedelic rock song based on the 1981 movie *An American Werewolf In London*, "Werewolf (Loose In London)" (*Impressions of An American Werewolf In London*, Casablanca, 1981).

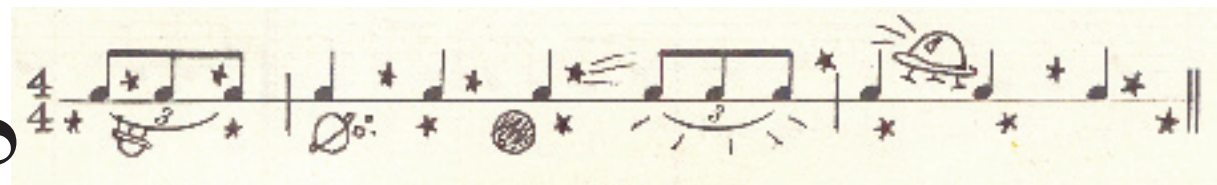
Going with the werewolf theme, Warren Zevon sang "Werewolves of London" (Elektra/Asylum, 1978). While unrelated to Meco's inspiration, the song is based on Lon Chaney Jr.'s Wolfman; the singer mentions that he (or his persona) "saw Lon Chaney Jr. walking with the Queen."

While Olivia Newton John has never been anywhere near obscurity, Electric Light Orchestra, who produced the soundtrack for *Xanadu* with her, did not get as much recognition for their music. Yet, ELO's music is really cool since it is kinky for a '70s sound. This includes their sci-fi/fantasy-based songs. A good example is "Jungle" from their 1977 album *Out of the Blue* (United Artists Records Group Inc.). The song opens with the sounds of tropical animals along with Tarzan's howling animal call. The lead singer/persona claims he is singing along with the animals, so perhaps maybe there's a little of

Dr. Doolittle (the 1960s original, not Edie Murphy's) and Disney's *Jungle Book* in there too? Who knows? But a sci-fi theme definitely comes into play when the singer describes the Earth as though it were one big starship (ironically because of the song's environmental message) orbiting the sun: "Wondrous is our great blue ship that sails around the sun." The album sports an illustration of a humungous, high-tech bluish flying saucer.

Even some of the more obscure subgenres of rock, such as the Jamaican-influenced, '60s polyrhythmic ska, have based their songs on hit sci-fi/fantasy movies. This was the case with the ska band Skavooie and the Epitones, who made their own version of the 1989 and '90s Batman movie theme song (*SKAndalous: I've Gotcha Covered* compilation, Shanachie, 1996). And pop music artists of many genres continue today to make songs based on science fiction/fantasy.

Because science fiction and fantasy are part of pop culture both at the mainstream and obscure levels, they influence another aspect of that kind of culture: music. Pop music depicts the popular interests of society, interests such as love, romance, financial difficulties of young people, partying, sex, etc. Although science fiction and fantasy genres of storytelling in print and electronic media are less common in pop music, they do play their significant roles. This is because the most popular forms of modern entertainment, electronic visual and audio media, have helped these two genres contribute to pop culture. They've helped science fiction and fantasy contribute to pop culture like they have romance, love, sex and even spiritual well-being.



KDVS 90.3 FM Record Swap Reservation Form

**Nov. 5th 2006
@ Fools Foundation
1025 19th St. Suite #0
Sacramento, CA 95814
9am-3pm**

**Tables:
\$35 then \$25 for every
additional table
Small (milk crate sized) Box:
\$10**

Name: _____

Address: _____

City: _____ **State:** _____ **Zipcode:** _____

E-mail: _____

Phone: _____

Number of Tables: _____

Payment Type: (circle one) Check Money Order

Total: \$ _____

Please mail this card, with payment to:

**KDVS 90.3 FM
C/O Record Swap
14 Lower Freeborn Hall
Davis, CA 95616**

If you have any questions, please contact:

**Tim Mastranga at
tmastranga@sbcglobal.net
(916) 505-1525
or Heather Klinger at
klinger@kdvs.org**

Please separate. Mail top to KDVS, and keep the bottom half.

Basics:

- Reservation deadline is Oct. 27th.
- Load-in time is 7:30am.
- Be sure to bring change for your table(s).
- Coffee will be provided for free, and baked goods will be sold throughout the day. Pizza and sodas will be sold at noon for lunch.
- You may have one guest/load in person admitted free of charge, others must pay the admission fee.

Location:

Fools Foundation is located on 19th and K Streets in Mid-Town Sacramento. Look for the entrance to the left of the Old Spaghetti factory. The entrance is a stairway that leads into the basement. The load-in entrance is in the back. Drive between the building that houses Fools Foundation, and the Old Spaghetti factory. The loading ramp will be to your left.

Parking:

Please do not park in the loading zones. You may park in any of the spaces that are near Fools Foundation, on the nearby streets, or on the other side of the railroad tracks located to the right of the Old Spaghetti Factory. Please do not park in their parking lot, or you may be towed. If you have any questions on where to park, just ask Tim or Heather.

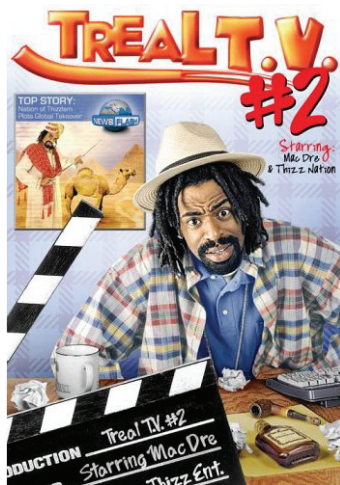
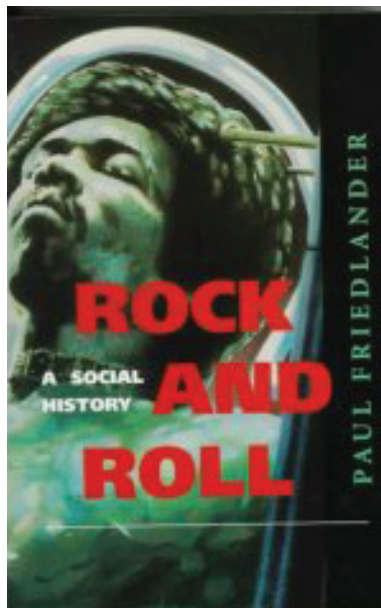
Mac Dre: Gettin' Stupid on Film

by Big Sammy

So if you wanna learn how to get stupid or how to go dumb getcha self a copy of *Treal TV 2* 'cause its hyphy 101 and 102. I was hoping for more of Mac but due to his death there ain't a lot of footage. RIP ANDRE "MAC DRE" HICKS.


Big Sammy hosts “The Hip-Hop Truck Stop” every other Wednesday night from 10 p.m. to midnight.

REVIEWS



Included is a chapter-by-chapter discography, extensive index, selected chapter-by-chapter bibliography, notes for each chapter and 20 Rock & Roll Lenses, which are concepts designed to make some aspect of listening to, reading about and even analyzing the music clearer. Some lenses include “Dividing the Years into Eras”, “Authentic-You Can Listen on Different Levels.”

The basic music chapters covers roots (blues, R&B, country à la Hank Williams), classic rockers (Fats Domino, Chuck Berry, etc.), second generation classic rockers (Buddy Holly, Jerry Lee Lewis, Everly Brothers, etc.), do wop, the early '60s (including girl groups, surf, Philadelphia Cameo-Parkway sound), the British Invasion, folk rock, soul, Motown, the San Francisco sound, and up through punk, new wave, alternative, grunge and contemporary electronic dance music culture.



Included is even discussion of the deregulation of radio and file-sharing. The book is basically a fun overview of rock 'n' since its early roots. I was pleased to see a wide range of artists indexed, including Dick Dale, the late Syd Barrett, Millie Small (early ska), Robert Johnson, Bert Jansch and even Kid Ory of Dixieland days. Some of the subjects indexed include MP3 technology, fly (dance from early '60s), Allen Ginsberg and community LPFM radio stations.

Again, the fun in reading this book is that it touches upon so very much and is a wide-range survey of most things related to rock 'n' the past half century and earlier.

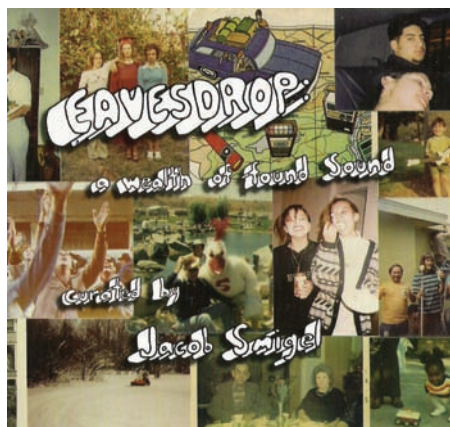
Gary Saylin hosts “The New Island Radio Café” on alternating Sunday mornings from 10 a.m. to 1 p.m.

Music Lifestyle in Prose

by Gary Saylin

“Rock & Roll: A Social History”
By Paul Friedlander
Westview Press © 2006

A and B: Two Guys Sing Praise for the Underated Releases of 2006



Jacob Smigel

Eavesdrop: A Wealth of Found Sound (Self-release)

A: You know, to a certain extent we live in a period that's culturally ignorant of sound. Think about it, Joe Six-pack Music Consumer in 1964 (maybe we ought to call him Joe Mint Julep or something) owned field recordings, "historic" records, broadcasts of sporting events and so on. Those records are still abundant at used record stores, flea markets, thrift stores, you name it. They've got a decent kitsch appeal and are often cheap. I'd say that many of these commercial recordings represent some kind of "dominant" history of and in sound, legitimate because HIS MASTER'S VOICE is beaming down from your expensive hi-fi or something like that.

In that case, Jacob Smigel's audio archaeological project, *Eavesdrop: A Wealth of Found Sound*, flips the lid on this hierarchy with 40 tracks of home recordings, phone conversations and other so-called "marginalized narratives."

This record can be appreciated in so many ways – on one hand it's a novel oddity of thrift-collecting junk obsession, on the other a curious work of documentary social science/anthropology. It can be

viewed through the lens of media theory, exploring the way home audio recording contextualizes personal history in a distinct way from our predominant visual media like digital cameras and so forth. There really is no end.

B: There really is no end. Volumes of books can be written about the snippets of recorded daily life on this disc. Many people have the Jacob Smigel tape oddity obsession, but haven't released their findings into the wild market.

Think of all of the generally uninteresting hours of tape Smigel had to rummage through to compile this collection. Most of these cassette recordings are made by the socially marginalized themselves: the mentally handicapped, homeless, homosexual, lonely, sex-crazed, racist, drunk, abused, dysfunctional, rude, karaoke singers with no reservations, out of tune, outsider commercial jinglers ... the bored.

Smigel's collection stands out due to its extensive, academic liner notes. He uncovers the practical use of "home" recorded sound: road trip documentation, defense against one's parents, practicing music, odd creations of entertainment, overcoming guilt, intentional personal narratives, alternative letters, changing a friend's bad habit and book reports. He also explores the aural nature of the cassette itself: second generation sound layering, accidental recordings of phone conversations and "silence" in a room. For the record, he does reference Daniel Johnston's early cassettes in his liner notes to track #38.

Ten years from now, I can imagine Smigel teaching a college course entitled "American Studies 81: Folk Culture in the Cassette Era." Smigel did get contacted by NPR, which wanted to produce a "piece" on the album. Is the "Cassette Era" over?

I recently found hundreds of tapes in a dumpster. It's up to us to make strange recordings and place them in thrift stores, in order to keep this tradition alive.



Josephine Foster

A Wolf in Sheep's Clothing (Locust Music)

B: I don't even have to mention the critics' indifferent response to this beautiful record. If you don't "get" this record after a first listen, load up your boombox full of batteries and head to a lake on a quiet night. I did this, and the swans and vernal life sang back. I know this sounds cheesy, but it was one of the highlights of my summer.

A Wolf in Sheep's Clothing is meant to be heard along with the sound of the wind. Foster overdubs her Germanic vocals to an omnipotent, eerie beauty, and Plastic Crimewave steps on the fuzz box, to create a medieval electric dance of comforting death.

A: Foster incorporates these new elements with amazing subtlety. *A Wolf in Sheep's Clothing* begins with drift, minimalist classical guitar and a soft blanket of clean Germanic vocals, a tonal formula those familiar with *Hazel Eyes*, *I Will Lead You* will feel right at home in. Perfect for your swans and vernal life, right?

Only until about two minutes later when Brian Goodman's electric guitar swallows the soundscape and gradually alters any conception you had of Foster's music. The electric guitar work (almost all by Goodman and Foster) is masterfully integrated with the other melodies on this spacious and ornate record-

Continued on next page

ing. When the duo is joined by Plastic Crimewave on “Auf einer Burg,” you’ve got the perfect soundtrack to an empty battlefield in Southeast Asia.

Long story short, we gotta be careful not to play this one too loud at Records on K Street; I’d rather not have another run-in with the “Cowboy!” There are a lot of new elements on this record, but don’t be fooled as I was at first, all sounds were arranged by Foster herself. **B:** OK, I’ve listened to “Wehmut” about 1,000 times now, and I think it’s the most beautiful song I’ve ever heard. Foster’s opera school-dropout background is really exposed here. “Wehmut” is followed by the long, esoteric “Auf einer Burg,” in perfect curveball placement. At the beginning of this track, Foster sounds like she’s trapped in a well, and then subtle sounds like doppler-effect motors appear. The two ominous guitars then arise with spine-chilling results, peaking in some disorienting, railsplittin’ percussive noise of the senseless battlefield, and Foster just keeps on singing her beautiful melodies throughout the incessant chaos surrounding her.

Both “Wehmut” and “Auf einer Burg” are adaptations of Schumann/Eichendorff compositions, unfamiliar names to me of the old, Germanic classical scene. Every track on this album is an adaptation of a classical piece, and the record was partially subsidized by the glorious city of Chicago.

Foster’s next release will be on Young God Records. I’m sure it will bring feelings of joy and humility, like a newborn baby in the family.

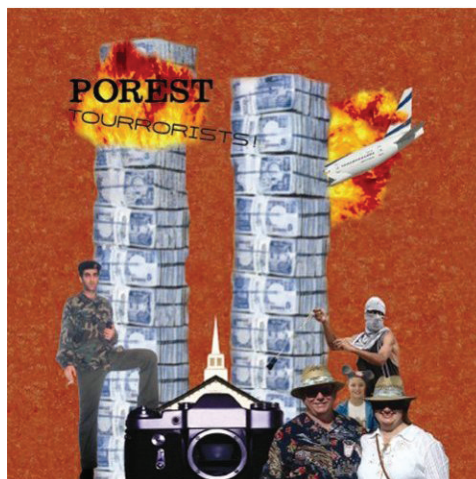
A: I guess that one will be for the folks who couldn’t get into this record because she “sings in German on the whole thing.”

B: Yeah, the German language still has that Nazi stigma to it, due to Hollywood. Common people just don’t understand beautiful German singing, the brilliance of Heino and the importance in collecting Nazi coinage.

A: It’s a point of view that’s very hard to understand.

B: And you thought classical records weren’t worth anything. Look up “Nazi picture disk” on

eBay.



**Porest
Tourrorists!
(Abduction)**

A: Let me tell you, I hate dogmatic “politically charged protest” music, but how can I resist an album so stupefyingly offensive that it’s socio-politically contentious at the same time?

You’ve got to appreciate a robot chorus known as the “Yankee Doodle Martyrs Brigade” chanting, “Brothers and sisters put your hands in the air, life isn’t fair ... God bless the terrorists and their families,” or a Middle Eastern pop sensation named Kabar screaming, “I don’t want to go to the place where they make people dancing (in Guantanamo!)” along to Aavikko’s analog synthetics.

Why haven’t the usual weirdo-appreciators in the music press caught onto the brilliance that is Porest’s *Tourrorists!*?

B: “When the media speaks, the people’s heads nod...” Critics don’t know what to make of *Tourrorists!*. They haven’t realized that this is primarily a comedy record and not many records have braved the uncharted issues of terrorism or tourism.

Porest and his Sublime Frequencies cohorts have been criticized by weirdo-appreciators for releasing the mysterious cassette gems of the “third world,” but what they’re doing is unprecedented and mind-altering. Most people don’t realize that this record isn’t all plunderphonics. Porest rocks the baglama saz, Syrian reeds, as well as “non-traditional,” “western” instruments. Do some people in the Middle East play the electric bass and trumpet?

No, it couldn’t be.

A: Case in point: Kabar plays the hell out of that stuff all over this album. Just check out his MySpace account (kabarspace); this guy means business. Let’s face it, who’s “touring” who? Terrorism isn’t going to go away until the good ol’ U.S. of A. ceases its imperialist adventures.

So, here’s what I’ve got to say to the critical weirdo-appreciator: Imagine a future where terrorism is old hat; come on, you’ve seen *Brazil*. Imagine turning on the television and the late night comedy hour is joking about the latest car bombing (it’s old hat, like I said. *Brazil*, right?). Imagine the host is Kabar and you’re a bit closer to “getting” this album.

According to Sublime Frequencies, “5,000 Americans died to bring you this album ... and 5,000 more will die if you don’t buy it RIGHT NOW!” Let’s roll.

B: Andy, “Have you ever been a prostitute of national importance under civilian direction?” Ah, I can envision this future where comedy albums about terrorism are abundant. And if terrorism does become old hat, I hope everyone is laughing about the madness of it all.

Porest also taps heavily into the Turkish psych sounds of Erkin Koray, Mogollar and the modern enigma Zen on this record. And the playful addition of gunshots, voice of America re-contextualization and Georgian melodies is just brilliant. Porest recently discovered the exceptional zurna-keyboard-psych artist Omar Souleyman, from rural northern Syria, and will soon be releasing his work on Sublime Frequencies.

Porest’s partner in sedition, Kabar, is very open-minded but luckily stays away from the “bad musics,” and the motherfucker can hook up some fine B films on VHS PAL. I’ve never met a suspected terrorist who is so kind, selfless and business savvy. Expect Kabar to rise to the top.

**Art Lessing
The Plastic Couch
(Electric Eggplant)**

B: Art Lessing, a local DIY inspiration, is still mostly unknown outside of the world of KDVS. *The Plastic Couch* was his fifth

self-released album in a 14-month period, and he has now released a total of 10 CDs. It is unbelievable what someone can create in a bedroom.

Art Lessing's psychedelic epiphanies are rooted in everything from kraut, exotica, country, new wave, found sound, you name it. On *The Plastic Couch*, Art Lessing confronts the subject of death in an accessible maelstrom of psychedelic pop. The album begins with the ominous image of the plastic couch, likely found in an old lady's lonely home. The song creeps and comforts, with morbid space bass bows and explosive, jangly fuzz guitar. "Stupid" has an '80s new wave feel and is catchy as all hell – "You're stupid, we're stupid" comically repeating in your head. The joke's on the listener. Art Lessing has been able to write fantastic, catchy pop songs all along.

To no surprise, the sounds of dementia are very prevalent as the album progresses. "Sign of Wine"'s rollickin' rhythms and helium vocals immediately draw you toward the trance of Art Lessing's brilliance. God damn, the anticipation of "Coming" makes me eagerly await the confusion and adventure that is death. Aptly placed after this anticipation is "Badly," the "hit" of this record that drives hard and builds into layers and layers of intelligent rock 'n' roll constructions. "Brace yourself for what's coming/ What's coming has already been."

Pay attention to Art Lessing's music right now, while this "old man from Rosville" is still alive. Every time I get a new disc from him, I am dumbfounded by the wealth of imagination found in all of his entrancing, bedroom creations.

A: Art Lessing and the Flower Vato released what is perhaps the best album of 2006... in January. "Holy shit," I said to myself when I popped this one in, "Art Lessing put out a wholly cohesive psych-pop album!" This record keeps getting better and better, as many a KDVS DJ has agreed. Finally, it seems people might be catching on, *The Plastic Couch* charted in the Village Voice a while back (leaving a lot of us scratching our heads) and recently we saw *The Plastic Couch* featured on Aquarius Records' "New to Store" shelf.

I know you're all about the DIY cassette method, and I agree with you some of the time. I've always been simultaneously inspired and frustrated by the way Art Lessing's complex soundscapes are developed within such a lo-fi medium. My mind strains to fill out the sound; so as an engineer, these guys are a dream to work with.



I've worked with them several times, culminating about a year ago with an all-night recording session rife with cheap pizza, hallway acoustics and the Flower Vato's own murky brand of psychedelic "sweat sock" absinthe. The session was intended for a Weird Forest release but was scrapped when Erin and Sally moved to Portland. After what I think was a tenuous breakup, January rolls around and *The Plastic Couch* sounds like a catharsis for Art Lessing and the Flower Vato after a year of playing mostly Sally Strobelight material – and what a catharsis! It seemed at that point Art had been stockpiling material he was never able to develop with Eat the People. I'd like to see him playing *Plastic Couch* material with a full band.

B: "Tinkle Star" has an ominous creep with jew's harp, slide guitar and whistling that draws you in and makes you impatient at the same time. How does he come up with this stuff? "Season" might be my favorite track off the album. As the song progresses, his engaging vocal harmonies with himself become more layered and indecipherable.

This is followed by "Lighthouse," which showcases Art Lessing's homemade, Middle Eastern-sounding guitar. The beautiful repetition is now sucking you

into the tunnel vision path toward death. Somehow, I'm linking "Hay Is the Wave" with "Stupid." It somehow conveys this devolved future of uncertainty to me. The extreme anticipation of "expect the unexpected" is prevalent throughout this record. With "Moe the Slow," things start sounding really fucked up. Art Lessing's über-deep vocals remind me of some of Beck's early home-recorded experiments. "Slaveship" makes you feel genuinely scared, followed by the Link Wray swagger of "Missing One." The anticipation is unbearable. "Brace yourself for what's coming" is the mantra of this record. "Nerve" is like new age music completely gone to hell, alongside a drastic slide bassline somewhat in the vein of "Walk on the Wild Side." For kicks, let's call the style "old age."

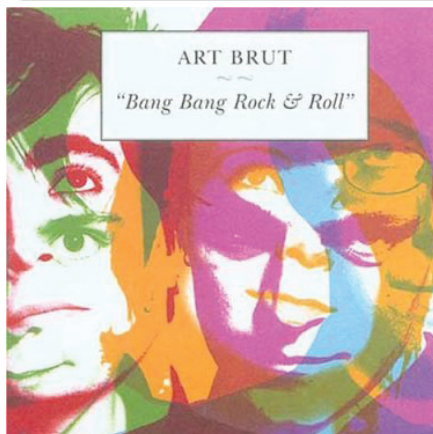
In "The Ship," he attempts to emulate seafaring sounds: the tugboat drone, raising the metal anchor, all alongside a slow, train track rhythm. The time has neared. It has almost come. The last track, "Your Old," returns to the psychedelic pop structure. The lyrics in this track are incredibly intriguing, yet mostly indecipherable. You can make out "You're sad," "You're glad," "You're blind" and other fragments, but ultimately, his immense sound-layerings overwhelm any attempt at comprehension. After initial digestion, it's safe to say *The Plastic Couch* is both Art Lessing's most accessible and most esoteric album. This is very heavy stuff.

Expect the unexpected when it comes to the future of Art Lessing. What's next? A Christian record in the vein of Azitis, but obviously more fucked-up sounding. In fact, his next album, *Hook Echo*, will be released this fall! The title track (available now on myspace.com/artlessing) is uncannily different than anything he's ever done. Influenced by Terry Riley, he combines echoey, modern compositional atmospherics with bursts of electronics and bowed strings.

Andy hosts "The Lewd Dance: Golden Hits" with Steven every Monday evening from 8 to 10 p.m.. Brendan hosts "The Raw Mess-Around" every Sunday from 3 to 5 p.m.

More Record Reviews

From your trusty KDVS volunteers



Art Brut
Bang Bang Rock and Roll
(Fierce Panda)

Post-punk and alternative/indie rock are in many ways polar opposites: One is largely arty and deconstructionist, while the other relies more on revamping old standbys like power and songcraft from a modern, PC point of view. The most interesting thing about the current post-punk is how current indie rock bands take those post-punk tropes and fashion them into something that definitely *rocks*.

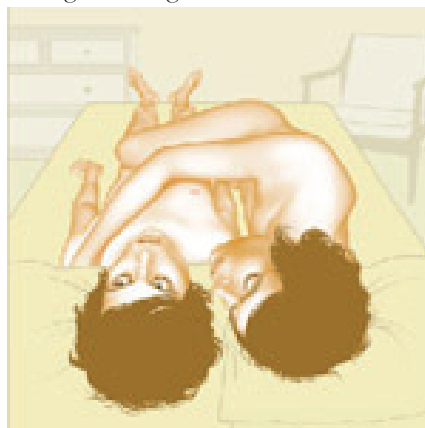
So here we are: Heading at us from the long list of New Musical Express-hyped bands, The Wire-damaged Art Brut. With a name like Art Brut, you bet these guys have a conceptual streak running through them. The vocals resemble rambling conversations more than they do conventional singing, to the point where vocalist Ed-die Argos has to say in the opening song, "Formed a Band," "Yes, this is my singing voice/ It's not irony." Well, is he being serious or being ironic? It's often hard to tell.

A song like the title track tries to be idiotic, but the Velvet Underground references (complete with a background refrain of "White light! White heat!") reveal the post-punkish methodology behind it all. References to the NME "Top of

16 the Pops" and Britpop also-rans Menswe@r and These Animal

Men also show up.

What tempers the whole affair from becoming one big cheeky hipster in-joke is the sheer exuberance of it all. The songs average about two and a half minutes in length, and most of them rock like a bastard. The album has no less than three great songs: the stomping, Wire-meets-Bloc Party surging angularity of "My Little Brother," the earnest and near-sincere pop-punk of "Emily Kane" and the energetic "Bad Weekend," (the "chorus" of which goes, "Popular culture no longer applies to me"). Slower tracks like "Rusted Guns of Milan" and "Moving to L.A." don't work as well, but everything else has the energy to carry one's interest through the length of the record.



Parenthetical Girls
Safe as Houses
(Slender Means Society)

The shimmering lo-fi of Parenthetical Girls' *Safe as Houses* is perfect for those times you want to listen to your stereo sitting in a beanbag in a primary-colored room hugging a pillow. Recorded on "cassette tapes and hard drives," *Safe as Houses* is an album on which the vocals give the music depth and range, and keep it from becoming one-dimensional cute indie pop. The vocals are really the key here, and the heartbreaking lyrics, such as on the chiming "One Father, Another," betray the hurt and loss of childhood that

permeate the record.

"One Father" segues with a countdown into "The Weight She Fell Under," which conveys the ugly event described in the title in a voice that is sad yet comforting, a delicate balance. The instruments aren't just there for window-dressing; "Love Connection, Pt. II" is a slow, dreamy opener. Booming drums (like on "I Was a Dancer") and woodwinds add texture. Aside from the slightly annoying "I Was a Dancer" and "Stolen Children," which doesn't have the weight or presence to end the album, *Safe as Houses* is consistently beautiful.



Jennifer Gentle
Sacramento Session / 5 of 3
(A Silent Place)

With certain records, sitting down and listening to them intently is absolutely missing the point. Jennifer Gentle's new two-song 12", instrumental psychy proto-prog-by-way-of post-punk, is an abject lesson in leaving on the record player as you go about your daily business sequenced to a soundtrack of moody and sometimes frightening atmospherics.

The A side, "Sacramento Session," was actually recorded down at your very own local radio station last year by DJ Andy. The track seems like it grew out of a jam and thus takes forever to get going. Even then, the way the opening notes coalesce and congeal in the air is quite intriguing. A ghostly yet engaging drone of guitar hums through the background; when the drums come in with a steady pulse, "Sacramento Session" begins to form some sort of purpose and direction.

The B side, "5 of 3," gets to the point

from the start: Shadow demon voices murmur throughout at signals to the stars that chirp and beep against the doomy sounds echoing from the alcoves. A bit much for two sides of a 12" single? Probably. But overlong or not, it makes great background music.



**Ratatat
Classics
(XL Recordings)**

Upon first listen, Ratatat's *Classics* reminded me of Four Tet. After a few more seconds I realized it simply wasn't as good. The problem with Ratatat's sophomore release is that it tries so hard to affect an urban, grooving "street" sound that it's blatantly obvious that's the purpose, and thus distracts from the enjoyment of the record.

Sure, the hip-hop groove and scratching guitar of "Lex" get the mannerisms down all right, but not the (dare we say) soul. In recent years, this approach has become so fetish-ized for its little tics and rhythmic turns that it has basically lost sight of what made it special in the first place. The songs are instrumentals, so the deficiencies behind Ratatat's acceptable-but-not-really-all-that-original grooves become more apparent.

A song like "Wildcat" has an interesting mewling guitar hook, but it seems like the duo threw in a totally unnecessary sound effect of a cat roaring just to fill up sonic space. "Gettsyburg" tries to change things up by throwing in a cliché one-note indie rock guitar line, and "Tropicana" goes for the '60s march beat, but these elements in themselves have been copied to the point that the simulacrum has become a

substitute for the freshness those sounds originally provided.



**Secret Machines
Ten Silver Drops
(Reprise)**

Existing on some strange axis between shoegaze, post-rock and anthemic '80s college rock, *Ten Silver Drops* is disappointing mainly for the potential it fails to fulfill. Oh, it's decent enough, but "All at Once" is the only essential listen on the record. There are nice melodies throughout, but they struggle among the lack of balance between the laconic moments and the anthemic ones.

The songs come quite close at times to sounding like straightforward pop rock, complete with harmonies and hummable choruses. Thus the interesting avenues *Secret Machines* tends to go down usually are used for conventional destinations. The echoing guitar effect on "I Hate Pretending" is overshadowed by the singer's voice, who strives for a grand quality that wouldn't be too far removed from an arena show in the Midwest.

The walls of guitar, electronic blips and melodies are there to be used. The steady surge of "All at Once" shows promise, but it sounds like *Secret Machines* are simply content to be the indie rock band that strips it all down for a shot at the top, even if they can't quite reach it.

—A.J. Ramirez

A.J. hosts "This Viscious Cabaret" as Wesley Dodds every Monday morning from 1 to 2 a.m.



**The Thermals
The Body, The Blood, The Machine
(Sub Pop)**

Growing up is hard to do. There is a playful innocence to the first couple *Thermals* albums (well, if you count "Thermals don't need drugs to have a good time/ The Thermals need drugs just to stay alive" as innocence). On their latest album, *The Body, The Blood, The Machine*, the duo of Hutch and Kathy decide to (a) tackle big issues like the impending Christian fascist state of the U.S. and (b) get all sophisticated with the production values. The latter is all well and good, but there is a hint of Green Day that begins to creep into their music when they bring it down-tempo, as they do on many songs. The former means that most of the songs play some role in the greater "story," and if you didn't know beforehand, you might swear that The Thermals became a Christian band (right down to the fact that the first word uttered by Hutch is "God").

Still, there is an undeniable charm to *The Thermals*, with Hutch's oddly Daniel Johnston-esque vocals and their energetic musical style on some songs. Tracks like "A Pillar of Salt" and "Power Doesn't Run on Nothing" do best at combining The Thermals of old (i.e., crazed and raucous) with The Thermals of new (i.e., thoughtful and political). They slow things down going into "I Might Need You to Kill," a song that sounds like it lost its way from an Everclear album, and it seems like it never gets off the ground. The same can be said for "Returning to the

Continued on next page

Fold,” and it’s exacerbated by some odd lyrics like “I forgot I needed God like a big brother.” It’s too bad that there just seems to be a lack of energy throughout a lot of the album and it makes many of the tracks, like “Test Pattern,” “St. Rosa and the Swallow” and “Back to the Sea” mostly forgettable.

I suppose down the road, I will come to appreciate the finer nuances of *The Body*, *The Blood*, *The Machine*. Right now, it just feels overproduced and under-enthused to me, like any Kevin Smith movie after *Clerks*. The lack of the raw intensity that set them apart from the other post-punk indie bands seems to have been sapped from the band. It’s as if The Thermals have become the post-makeover Ally Sheedy from *The Breakfast Club* when we all know we liked the crazed, punked-out version better.

—Erik Gonzalez

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Top 11 SUMMER SONGS

Summer is done. Get over it. OK, so this is California and summer can last until, well, next summer, but it is just not the same. However, now that summer is winding down, we can all look back and say, “Hey, now that was summer fun!”

Here’s a somewhat arbitrary list of my songs from the summer of 2006. Sure, they might not be all the mostly summery songs that came out, but I had fun with them. Maybe you can too in the fleeting

moments of triple-digit heat and crystal clear skies.

Note: Of course, there might be some songs that happened to play on my iPod quite frequently, yet just don’t seem right on this list, or, in particular, would embarrass me horribly (let us just say that one song that *just* missed the list has a certain Colombian and certain Haitian on vocals. Now, let us never speak of it again).

—Erik Gonzalez, KDVS Lackey

11. “Crazy” by Gnarl Barkley from St. Elsewhere

OK, I cheated, but if you weren’t moving to this song this summer, you missed out on the startling revival of real soul by a mouse and a rapper. Go figure.

10. “Terror!” by the Rakes from Capture/Release

If there’s one thing the G.O.P. want us to remember it’s that you’re doomed if you do, doomed if you don’t. This little gem is equal parts Bloc Party and Clash, making one heck of a catchy number.

9. “Me Too” by the Clipse (featuring Pharrell)

A ridiculous simple song about as hot and sweaty as you could ever hope. Makes me wonder why the Clipse are so underappreciated and Chingy has a, you know, career.

8. “Wildcat” by Ratatat from Classics

“Hey, what happens if I put my Daft Punk record in here with this mountain lion?”

7. “Chewing Gum” by Hey Willpower & Annie

For those of you who thought last year’s *Anniemal* wasn’t enough of a pop gem, Annie fills out the sound with a full band and makes a fun song even more fun.

6. “Hip Hop (live)” by Dead Prez from Dave Chapelle’s Block Party

Live hip-hop recordings don’t usually work well, yet somehow, Dead Prez not only nail “Hip Hop,” but they take the song to an entirely new level. I mean, a ridiculously new level that just leaves you wondering what you were missing all this time.

5. “Meeting Paris Hilton” by Cansei de Ser Sexy from C.S.S.

Paris had to muscle her way onto this list, eh? Just like her, always showing up thinking she’s the cat’s meow. Too bad, Paris, you just don’t get that the joke’s on you.

4. “Insistor” by Tapes ’n’ Tapes from The Loon

Tapes ’n’ Tapes hail from Minneapolis, so it is no surprise that this is the least classically “summer” song of the bunch. However, whenever you write a song that’s as completely contagious as this one, you can’t stop humming it no matter what the weather might be outside, especially in the weeklong Minnesota summer.

3. “Bad Education” by Tilly & the Wall from Bottoms of Barrels

It’s as if Pedro Almodóvar became an indie rock band. Hot and dusty with that completely fascinating Tilly & the Wall tap-dance percussion section, “Bad Education” is the musical equivalent of the sordid activities of a hot summer night.

2. “Pull Shapes” by the Pipettes from We are the Pipettes

Three British girls with matching polka dot dresses singing songs that are straight out of 1960s pop soul. Three British girls singing, “Dance with me and we’ll be alright and clap your hands if you want some more.” I’m utterly, utterly defenseless.

1. “Four Freaks (remix)” by DJ Shadow with Keak Da Sneak, Turf Talk, Droop-E & Mistah F.A.B., original from The Outsider

When do we all admit to ourselves that Davis’ own DJ Shadow has (a) gone mad and (b) we love it?



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KDVS EVENTS



(above) Quintron rockin' the organ for a packed house at Fools Foundation, July 13
Photo/ Ryan Todd

(above) Pumice from New Zealand performing live in the hallway of Lower Freeborn Hall on "The Raw Mess-Around," Aug. 13 *Photo/ Elisa Hough*



(top) Panoramic view of the first Operation: Restore Maximum Freedom at Plainfield station, May 21, 2005
Photo and design/ Andrew Bell

(left) Riot and Punk Roge representing KDVS at the 2006 Death or Glory Fest at Plainfield Station, Aug. 12 and 13



The Nothing from New Jersey
and Massachusetts on July 6

Lese Majesty from New Jersey
and Massachusetts on July 27



LIVE IN STUDIO A

Photos by
Elisa Hough



Post-performance interview with
Dremdante from Oakland on Aug. 31

Jesse of Ramon & Jessica
from San Francisco on June 8



THE 23RD ANNUAL CHICAGO BLUES FESTIVAL

Big George Brock



By Angel Child
Photos by J.D. Esquire

MONDAY

June 2006 – Chicago was a bit warm, but not hot, which was a nice surprise. We landed Saturday afternoon, just before a thunderstorm hit the Windy City, but with more than enough time to get to our abode in Rogers Park. Our dinner plan was to meet up with our friend Jean Luc, a friend from Valence, France who has been in the blues scene since his teens, when his uncle had a record store. Notably, his uncle was a good friend of the legendary piano player Willie Mabon. Jean Luc has been a longtime DJ (Radio France), writer and blues historian.

The rendezvous was at Buddy Guy's Legends, where we jump-started our annual pilgrimage to Chicago. Eddie C. Campbell provided the funk'n' groove for our first night. At Legend's we unexpectedly ran into Bob and Sue Koester, owners of both Delmark Records and the Jazz Record Mart (perhaps the largest jazz and blues record store in the world). Bob's brothers were in town for a reunion, so we had an opportunity to meet the producer of Delmark's music DVDs.

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Monday evening we met up with our friends Marcel Bénédict, editor of the very polished *Avern Blues*

Society magazine and photographer, and Hubert Debas, a blues DJ. They live in central France near Clermont-Ferrand, an area not easily accessed by train or plane. The ABS website is absmag.fr. Check it out. The last member of our core group was Jean-Pierre Urbain, writer, photographer and former blues/jazz DJ for some 25 years in Belgium. They had just arrived in Chicago, jetlagged, but happy.

We continued our venture by stopping by the oyster bar at Shaw's Crab House. It was no accident that Dave Specter was playing that evening in the bar. The band included bassist Harlan Terson, Kenny Smith on tubs provided the beat and Mark Wydra played a second guitar (extra fine guitar, infectious grooves and jazz riffs. By the way, this band was formed by Harlan and is called the Fish Heads). The semi-private show lasted two hours while we dined on the best seafood in Chicago.

Afterward we headed uptown to Blues on Halsted to see Delmark recording artist Jimmy Burns. The small club was crowded, elbow to elbow. Jimmy is not only one of Chicago's finest guitarists, but he is one of its best songwriters. Check out his Delmark CDs, *Leave Here Walking*, *Night Time Again* and *Back to the Delta*.

TUESDAY

Tuesday we made our pilgrimage to the House of Delmark, which also houses the Riverside Recording Studios. Longtime Delmark producer Steve Wagner was mixing down tapes from a Malachi Thompson session from the previous night. Standing in the control room, the music jumped out of the speakers, so live, so energizing.

Bob Jr. and Ray were addressing copies of *Rhythm & News*, a free publication of Delmark Records and the Jazz Record Mart. The quarterly publication includes updates on who is recording, as well as the happenings at the record label and the store. It also contains the entire Jazz Record Mart catalog, overstocks and specials. It's an incredible read. Check out their websites to get on their mailing list (delmark.com and jazzmart.com).

Ray reminisced about his visit to Davis, when his band performed at a KDVS party. He applauded KDVS for being one of those radio stations that creates culture in its community. We had a lengthy conversation about the impending doom in Chicago's blues radio. WBEZ, an NPR station, will be dropping music programming for an all-talk radio format. Chicago will be losing two longtime blues programs (one of the programs, "Blues Before Sunrise," produced by Steve Cushing, has been syndicated nationally for many years, thus many local stations are affected by this change).

Some of our most memorable experiences have been in obscure neighborhood clubs in southside and westside Chicago. Often



these gigs are not listed in the Chicago Reader or any other paper. Reaching someone by phone is iffy at best. Harmonica player and blues historian Scott Dirks has told us that neighborhood clubs on the south side and the west side open and close at the whim of the owners. Many of these clubs are unidentifiable from the street. Some have doorbells. Some even have locked doors that open only after they check you out.

THURSDAY

Thursday was the first day of the festival. We started with our traditional pre-festival breakfast with Bob and Sue Koester at the Golden Angel. That morning our talk turned to jazz – Fred Anderson, Ernest Dawkins, Malachi Thompson and others. Blues-wise, Bob reported that the latest Otis Rush reissue on Delmark has been in high demand, helping to fund the continued operation of the label and somewhat easing their minds about the state of the blues economy. Still, the need for blues and jazz lovers to support small record labels like Delmark is increasingly critical. The catalogs of those labels are as central to the preservation of culture as libraries and museums. You might think about that before you illegally copy a CD just to save a few bucks.

The festival had one new stage, the Louisiana Bayou Station and Social Club and another reincarnated stage, the Mississippi Juke Joint. There was a booth with folk art from Mississippi featuring the work of the son of Big Jack Johnson, musician/self-taught artist, James Louis Johnson. Each day of the festival he played his homemade guitars made from gas cans. Although his act borders

on novelty status, his stripped-down solid blues can be heard on two excellent Rooster Blues releases.

Also performing individual variations of acoustic blues at the Juke Joint stage were three musicians from the Mississippi blues circuit, Louis "Gearshifter" Youngblood, Terry "Harmonica" Bean and Ben Wiley Payton. The first artists to appear at the Louisiana Bayou Station were actually from Paris and Bordeaux. Julien Brunetaud, on piano, and Antony Stelmaszack, on guitar, recreated both the classic Chicago sound of the '30s, '40s and '50s, as well as straight-up jump/boogie blues and soul-jazz. Julien's trio, called AJB Boogie, are in high demand in Europe. They live in Paris and can be found playing in small clubs or at Lionel Hampton's Jazz Club.

Larry McCray put on two sets at the festival. He did a rare acoustic set and later in the evening he performed with his band at the Petrillo Shell amphitheater. The sons of the late harmonica player Rafil Neal and brothers of guitarist Kenny Neal, Lil' Ray (guitar) and Noel (bass) did a semi-acoustic set. Over the years, Lil' Ray has worked with the likes of Bobby "Blue" Bland, Little Milton and Bobby Rush.

"Barrelhouse" Chuck Goering, veteran Chicago pianist, and friends put down a notable Chicago ensemble set at the Crossroads stage. Chuck studied under the legendary pianists Sunland Slim and Slim's best friend, Little Brother Montgomery. Chuck carries the torch in their memory but also stretches out, interjecting Hammond B3 into the mix. That afternoon he glided between the two instruments and their keyboards.

Another new feature at this year's festival was the daily "Jam Station." The jam was hosted by Dave Specter (Delmark artist, on



guitar), Aron Burton (Delmark artist, on bass) and Kenny Smith (recorded with many Chicago bands as well as his own, the Cash-box Kings, on drums). Kenny has become the session drummer of choice in Chicago. Each day there was a different focus for the professionally anchored jams. Thursday was open to rhythm section players. Friday, guitarist James Wheeler joined the core band and guitarists were invited to play (we caught Otis Taylor and his daughter, Cassie). Saturday featured harp players (including Willie "Big Eyes" Smith with his old partner Calvin Jones sitting in on bass). Sunday put the spotlight on blues

Continued on next page

singers.

The highlight of Thursday night's set was a drop-dead performance by powerful vocalist and incredible musical interpreter Miss Bettye LaVette. Her soulful Detroit-based quartet, led by Al Hill, is one tight band. At one point Bettye quietly sat cross-legged on the stage, and sang her heart out. Anyone who has witnessed one of her emotional and energetic performances will testify to her talents as a performer in the old tradition. No matter how your musical tastes run, don't fail to check out her Anti- Records release *I've Got My Own Hell to Raise*. And search out her earlier recordings from the '60s (her biggest hit was "Let Me Down Easy," released in 1965).

After the first night of the festival, we visited the re-opened and relocated Checkerboard Lounge. In the last year the club was moved to Hyde Park (a university neighborhood that shuts down at 10 p.m.) from its original funky southside location on 43rd Street. Sadly, the club has lost its ambience and its soul. We enjoyed a couple of sets by Phil Guy, but even Phil could not imbue the club with the spirit of the old Checkerboard. If the new Checkerboard represents "progress," we don't want anything to do with it. Sad to say, but the blues club scene in Chicago has and continues to change, and not for the better.

FRIDAY

Friday morning came too early, of course. But blues called. The first stop was to see Louisiana Red. Red's blues come straight from his heart and life experiences. He enjoys sharing his story with his audiences and has just the right balance between his onstage banter and lyrics. Supporting his performance were Rick Sherry and Steve Arvey on bass. Now Steve was supposed to play second guitar, but the bass player didn't show up for the gig. Steve ran over to the Gibson Guitar booth and borrowed a new bass to use onstage with Red. The Gibson personnel weren't sure who Steve was (sad, but true), so Steve had to leave his driver's license with them!

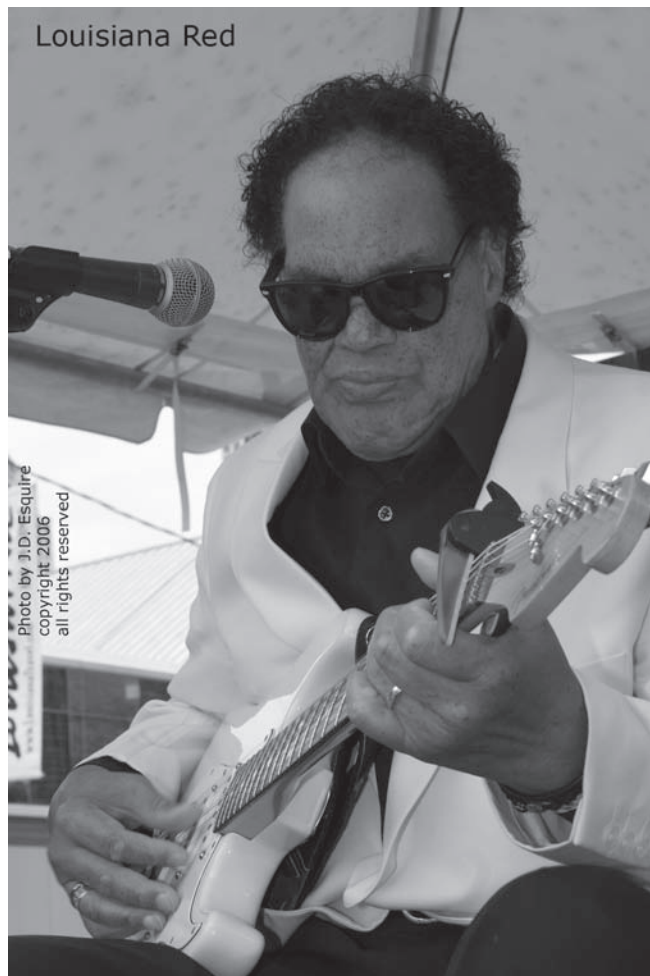
One of the highlights of the festival was pianist Kenny "Blues Boss" Wayne's set at the Louisiana Bayou Station. Kenny was born in Spokane, Wash. and he is a devotee of postwar jump-blues à la Amos Milburn, Fats Domino, etc. For the festival his ensemble was comprised of no less than Billy Flynn on guitar, Calvin Jones (formerly of the Muddy Waters band) on bass and Kenny Smith on drums. We later told Andrew Galloway, the owner of Electro-Fi Records, that it had been a set worth recording (check out the Blues Boss' last recording, *Let It Loose*). Given his turquoise-blue suit and matching blues shades, an audio and visual recording would have been perfect.

Here's a vignette Andrew told us about the Blues Boss: Andrew said his experience of being on tour with musicians is that most musicians want to check out record stores in various cities. The Blues Boss, however, prefers to shop for fabric. He then takes the fabric to his tailor to have custom suits made. Shades of Guitar Slim!

Another Friday highlight was seeing New Or-

leans' own pianist Eddie Bo. He's hip, he's got personality and he gets downright funky. The man knows how to work the crowd without working too hard. He had two sax players with him, Red Morgan and Jimmy B, with the Reverend Dixon on bass. We were treated to his regional hit from 1961, "Check Mr. Popeye," which introduced a brand new dance to folks in the Big Easy back in the day.

After catching the last refrains of one of Chicago's finest female vocalists, Deitra Farr, on the main stage, we were off again to the west side. We caught our dinner at Wallace's Catfish Corner (no pun intended). Outside in the parking lot, Cyrus Vance and his



band were setting up as the neighborhood folk congregated. Before and in between sets, the crowd did a communal line dance called the "cha cha slide." The infectious beat was good for the soul. Then at Bossman's, we heard Delmark recording artist Taildragger joined by harp player Scott Dirks, as they put down some real westside blues. Westside Wes on drums and Shorty Mack showed up to sing a few tunes. As we left Bossman's, we discovered the weather had changed while we were inside. We ran to the car through a wall of water pouring from the heavens.

SATURDAY

Saturday continued the change in the weather. With the hard rain the night before, things cooled down, but there were unexpected schedule changes. Honeyboy Edwards, Homesick James, Henry Townsend and Robert Jr. Lockwood were scheduled to do two performances on the Front Porch stage. The powers that be decided to cancel one of those performances and move the other into a tent that only fit a small number of people, so it was immediately jam-packed. This unexpected change was one of the real disappointments of the festival, given the legendary status of these



four blues elders all now well into their 90s.

After the aborted performance by the elders, next on our schedule was Big George Brock. Originally from Mississippi, he's been based in St. Louis for five decades. It's to our good fortune that Mississippi-based Cat Head Records saw fit to record this powerful singer/harmonica player. Big George's long overdue release is called *Club Caravan*. The CD and companion DVD have created a lot of buzz about George. George has an incredible sense of musicality and knows how to work the crowd in the old southern way. His performance was at the Crossroads Stage, which is a raised about six feet high. George did what few musicians do at that stage: He did his entire act on the ground so his audience

could gather around him. He included his companion, vocalist Clarine Wagner, who egged George on throughout ("Come on baby, work it.") Very powerful performer and performance. Raw as well as refined.

Henry Gray, now an elder in the blues community, worked for many years with Howling Wolf (Chess Records in the '50s and '60s). Henry, originally from Louisiana, survived Katrina and continues on the blues circuit playing the ivories and singing. Over the years we've know Henry, we've enjoyed his solo shows. This year he brought some musician friends who added too much mumbo gumbo to the mix and wound up drowning out Henry's piano. Frankly, it was a musical mess. We continue to think he shines when he performs alone or in an ensemble with longtime professionals, as he did later that evening in tribute to the Wolf.

James Blood Ulmer is a man with a political message. His unique blues energy is created through a marriage between free-form improvisation and jazz-flavored harmonics. His songwriting focuses on life and loss through meditations on social and spiritual crises. His emotional solo acoustic performance was riveting, simultaneously inspirational and draining. He captures the musical energy of his legendary Delta predecessors, but his lyrics offer blues with a vital connection to the present.

Next up was the Daddy Mack Blues Band, consisting of members from one of Memphis' best known bands, The Fieldstones (check their HighTone release). Their latest release is *Slow Ride* (Inside Sounds). Memphis-based harmonica player Billy Gibson is featured on the CD and appeared with the band. Daddy Mack came offstage and worked on the ground level, which is a surefire way to win a crowd's affection. Daddy Mack is deep into Memphis blues, soul and R&B. His classy performance closed the Front Porch stage for the day.

We headed over to the main stage to see Zora Young. Zora was born in Mississippi but was raised in Chicago. She grew up singing gospel and soul before she entered the Chicago blues scene. She has recorded two remarkable Delmark releases. That night Zora's blues elder, Koko Taylor, made a guest appearance on vocals.

Closing the Shell Saturday night was Walter "Wolfman" Washington. Wolfman has been on the Crescent City's scene since the '70s, playing blues and soul. For years he worked as sideman for vocalist Johnny Adams. He absorbed Johnny's taste for an eclectic style, which included jazz. Add to the mix some serious funk and you've got the recipe for the Wolfman.

After the festival we started for The Smoke Daddy, a fabulous hole-in-the-wall BBQ joint and blues club where Jody Williams, Billy Flynn, Scott Dirks and others were performing. At the same time we caught up with two dear Polish friends, Andrez and Zosia. Andrez is a blues DJ and founder and editor of *Twój Blues*, the premier Polish blues journal. He also produces concerts in Poland. Zosia, his daughter, is a photographer and journalist.

Our invincible team of eight headed west on Chicago Avenue where the Guess Who Watering Hole awaited. While not a charming neighborhood, inside was very friendly.

Continued on next page

We were entertained until the wee hours by an array of other accomplished local musicians. First up was Little Bobby Reynolds doing his interpretation of a Bobby Rush number, backed by Westside Wes on drums, June and Tony Brown on guitar. Little Bobby does a chitlin' circuit show with his two girl dancers bumping their booties, something that certain members of our team definitely enjoyed.

Jumpin' Willie Cobbs, who has a release on Rooster Records, performed with Sonny "Dead Eye" Mack on guitar, Pee Wee on drums and Mike "Sleepy" Riley on bass. The legendary Jesse Fortune, a Delmark recording artist we hadn't seen in a few years, was in the house. His singing and performing was as strong as ever. Taildragger showed up with his wife, Bertha, but had to leave before performing because he was scheduled to play the annual Jazz Record Mart Blues Brunch the next morning. We closed the Watering Hole down about 2 a.m. Our cars were in the same places we left them, with all the windows and tires intact.

SUNDAY

We began our Sunday with Louisiana Red, who had a stellar group of musicians backing him. Bob Corritore was on harmonica, Chris James on guitar, Dennis Binder on piano, Patrick on bass and the much in-demand Kenny Smith on drums. Red and Dennis go way back (we had the good fortune to visit with Red and Dennis early that morning at our abode, and their reminiscing brought back a treasure trove of memories of their younger, wilder days).

At the Jam Station we ran into Rich Kirch, longtime guitarist from the Bay Area, and Frank Bandy of Tear Drop Records. In the mid '70s Rich worked with Jimmy Dawkins, touring Europe for the first time. He and Frank, a bass player, met during that period of time vis-à-vis Jimmy Dawkins. In 1979, Rich and Frank both worked with Jimmy Rogers. Frank recalled his job interview with Jimmy. Jimmy simply asked Frank, "Will you stick with it?" Frank called his wife, said they were moving, and they've been in Chicago ever since. Also in Jimmy's band at the time were Big Walter Horton on harmonica and S.P. Leary on drums. What history! In 1988, Rich joined John Lee Hooker's Coast to Coast Blues Band. John Lee moved Rich out to California and Rich lived with John Lee for three years. They played together for 13 years until John Lee's death in 2001. You can learn more about this gifted musician by going to richkirch.com. Currently he is working with Billy C. Farlow. For more information about Frank Bandy's Tear Drop Records, go to teardrop.com.

One of the funniest things that happened at the festival involved

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Frank Bandy. Frank mentioned the name Tré, who we know is a gifted Chicago guitarist. We mentioned that

Tré was listed in the Chicago Reader as performing at Artis' on the south side that evening. We invited Frank and Rich to join us, and Frank offered to call Tré to confirm the gig. Tré answered the phone and when Frank asked about the gig, Tré said he was currently on tour in Beijing! Yes, sometimes it is a small blues world.

Back at the Crossroads stage we spoke with Lonnie Brooks and Jimmy Johnson, both just hanging out at the festival. On stage were brothers King Edward and Nolan Struck and their band. Nolan is a smooth blues crooner. King Edward plays guitar and sings gut-bucket blues. These Louisiana natives have been based

in Jackson, Miss. for years, but recorded in Chicago in the late '60s and early '70s. Vocalist Jackie Bell, also from Jackson, joined them for a classic old school show.

Arhoolie recording artists The Lee Boys mesmerized a huge crowd gathered at the Front Porch stage. Sacred Steel music arose from black Pentecostal churches, and in the last several

years some of these musicians and groups have begun playing for secular crowds at clubs and festivals. This family band is from Florida, where there are many such churches. The Lee Boys infuse contemporary soul and funk rhythms with their gospel-based lyrics.

One of the last daytime acts at the festival was The Next Generation Soul Blues. Chicago's Platinum Band backed a lineup of vocalists: Vick Allen, The PG Man with Lady Audrey, and Omar Cunningham. The show was a contemporary mix of R&B and blues. This style, commonly known as "soul-blues," is alive and well in the African American neighborhood clubs in southside and westside Chicago, as well as on the southern circuit of black clubs. Their performance geared everyone for the final evening performances, which included none other than the legendary R&B man, Bobby "Blue" Bland. Bobby Bland is one of the last blues superstars, so his act was a grand finale not to be missed.

Exhausted but not ready to say final goodbyes, we ended our festival weekend at Lee's Unleaded Blues listening to DC Bellamy (Rooster Blues), Shorty Mack, Bobby Jones and other local musicians. Everybody danced their last dances. The woman who asked Jean Luc to dance wore the shortest skirt any of us had ever seen, leading to all kinds of laughs as we drove through the streets of Chicago early Monday morning. The only thing left to do was to catch a little sleep and to pack for the flight home.

Angel Child and J.D. Esquire host "The Front Porch Blues Show" every Sunday night from 8 to 10 p.m.



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Leslie Feinberg is the author of many books on the queer and trans experience, including the Lambda Literary Award-winning novel *Stone Butch Blues*, *Transgender Warriors*, *Trans Liberation: Beyond Pink or Blue*, and a serialized book in progress on the LGBTQ people in Communist history entitled *Lavender and Red*. Her new novel, *Drag King Dreams*, was published in February 2006 by Carroll and Graf. Zie is a managing editor for the Worker World Newspaper and a tireless activist on issues on class and gender. Leslie was interviewed by phone from her home in New Jersey on May 15, 2006. [Zie/Zer is a gender neutral pronoun.]

DJ Cariad: I love the book; I read it in one day. I could recognize many of my communities in it: trans communities and activist communities. What inspired you to write this book now?

Leslie Feinberg: Well, it was the post-9/11 period. I live in Jersey City. My Muslim and Arab and South Asian neighbors are living in terror of being disappeared on their way home from work, getting picked up by the government and arrested and literally disappearing. The war was going on. And it was a time when I thought it was important to put trans issues in context.

nizing. And to sit down and write a novel requires some dreamy time, some kind of leaving my reality and immersing myself in a different reality to write fiction. It was a year when my partner, Minnie Bruce Pratt, was teaching four and a half, five hours from here for two semesters. So I would get up every morning before dawn and

part of organizing support for the immigrant rights struggle. And it can mean organizing around accessibility to transit, or healthcare, or in incidents of fighting racism, fighting for reproductive rights. I go where the struggle is.

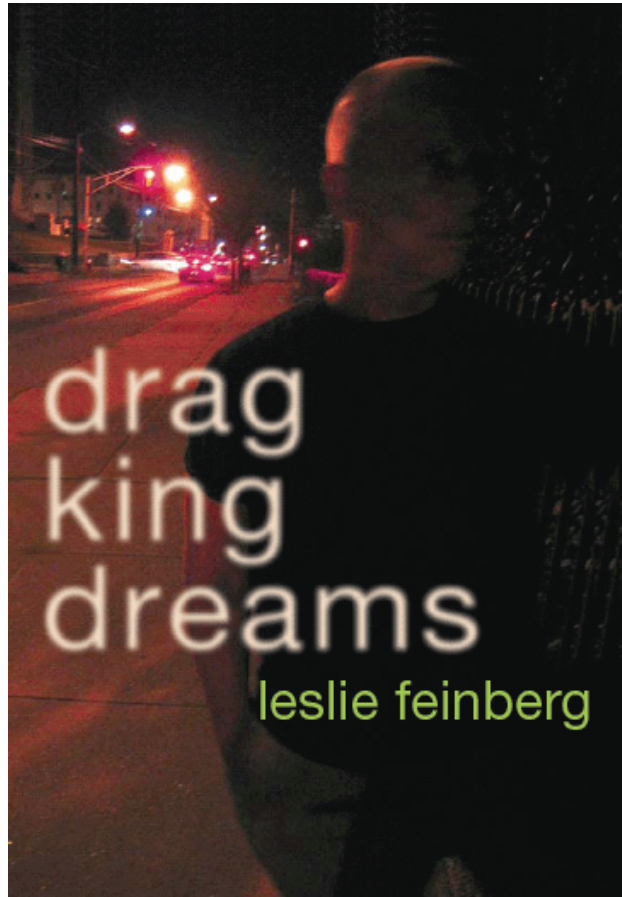
C: That's one of the things I noticed about the book. It connects issues of immigration, the Patriot Act, anti-war activism, police brutality and also gender activism in an effortless way.

LF: Well put. Succinctly put.

C: One question I had about the book itself: Could you describe the cast of characters? In particular I would like to hear about the relationship between Max and Hatem, the neighbor who is disappeared in the book. I was mesmerized by their connection.

LF: It's a novel that is set in N.Y.C. East Village, third shift and very working class Jersey City. This is the third largest per capita immigrant population here in Jersey City, not so unlike L.A. in that way. It's about a circle of characters who I would roughly refer to as genderqueer, although that's a really broad umbrella term for this circle of friends and coworkers.

They work together on the night



Tales of a... TRANSGENDER WARRIOR

Interview by DJ Cariad

I've had a couple of reviewers say yes, but this isn't the pre-stonewall period anymore. This is the era of "Will and Grace," as though gay TV has made life easy on the streets. I wanted to write something to put our lives in the context of the changed era in which we are living now.

On a concrete basis, too, I do a lot of journalism and I do a lot of nonfiction writing and a lot of grassroots political orga-

nize in those cold lonely pre-dawn hours and write chapters of this book. So, that's how it came about, both for political and personal reasons.

Spark: Can you tell us more about your political organizing?

LF: I'd be happy to, but it's really a following of the struggles as it shifts like a spotlight to different areas. It can mean being

shift in a drag bar, a club on the east side of New York, not so far from the Stonewall rebellion site. They are very marginalized workers, people who don't have healthcare insurance. They don't have benefits. They don't have retirement. They don't have job security. They really are in a position where they have to look out for each other as well as themselves. They aren't from the same nationality; they don't have the same identities necessarily.

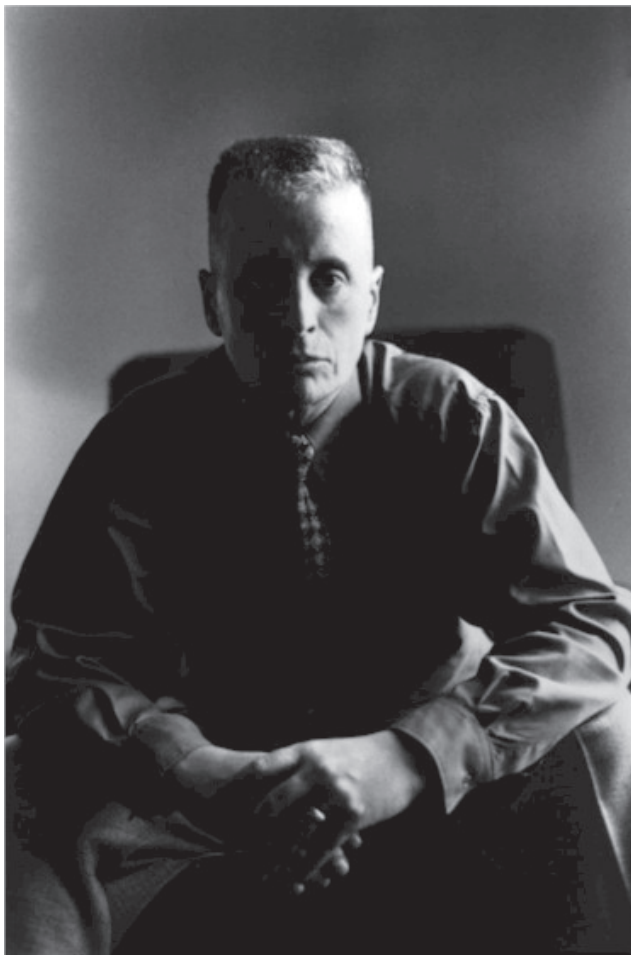
One of the things I try to do in my literature, the fiction work that I do, is that I don't fall into what I think of as default descriptions, by which I mean only identifying characters if they are people of color or only identifying them if they are fat or disabled. In other words, you don't have to identify someone if they fall into that default of white or thin or heterosexual or able-bodied.

So there is not a lot of descriptions of these characters, and their identities are very open to the reader's interpretation. In other words, just like my friends or your friends, you really have to get to know the characters by listening to them and being with them as they interact with each other. So there is not a lot of description I can give about them except to say that I find them from the period of time that I have known them to be intensely beautiful, each of them in their own way.

And there is particularly a relationship between Max, the protagonist, a working class, white, Jewish character, and the neighbors in the neighborhood, one of whom is Egyptian, one Palestinian – that's Hatem. I don't model my characters on anyone; when I write fiction, it's really fiction, by which I don't mean I make up things that don't exist. I take the nonfiction world I live in and from that I don't just change the names and places to write fiction. It informs my fiction, it nurtures and feeds my fiction, but it is not the basis of my fiction.

I was just thinking today, as I went downstairs where one of the Muslim shopkeepers in the neighborhood; I came in and he welcomed me, and this VCR was playing and I said, "What is it?" and he told me it was an old Sydney Poitier movie. He said, "I'll lend you the movie." And I said, "My VCR is on the blink. It's not working right now." And he said to me, "Ah, well I'll lend you mine. You can borrow mine, my friend. It's OK, you'll bring it back when you are ready."

And I thought about the characters in *Drag King Dreams* who are Egyptian and Palestinian and the way they relate to the protagonist Max in a kind of respect and dignity of relationship that this particular genderqueer is not used to in other interactions in society, and I thought about the realness of it in my own life.



C: It's a very real interaction. You can see the connection between being welcomed as a stranger in the ways that Hatem and the Egyptian shopkeeper are strangers and in the ways that Max and some of Zie's friends are strangers, at least in the daylight. I particularly appreciated that.

LF: Well, that tells me a lot that you appreciate it. It tells me a lot about you.

S: I was wondering if you wanted to give yourself an introduction for those who might not be aware of what you've been involved with in the past.

LF: In 1993, I wrote a novel called *Stone Butch Blues*, which was fiction. Since then, I've written a book called *Transgender Warriors: Making History from Joan of Arc to RuPaul*. Later, the paperback was from *Joan of Arc to Dennis Rodman*. It was really drawn from a slide show I did traveling around the county on the historic roots of

oppression of transsexual, transgender and intersexual people. It was something that I brought the slides forward into the book to do a parallel visual in the book of 114 photos, graphics and other images that challenge the modern concept of the way that sex and gender are viewed as being aligned right now in society, in the U.S., is the way it has always been throughout history in every place and every time, every culture.

Beacon Press did a compilation of speeches that I gave. When I say speeches I don't mean formal speechifying, but talks, dialogs with very different people put together: heterosexual cross-dressing organization with partners, LGBT pride organizers here in Jersey, a number of different groups that show the discussion about sex and gender and sexuality and their intersection in the real ways we live, issues of struggling to find work, dealing with racism, sexism.

In the meantime, I've done a two-and-a-half, almost three-year weekly series in *Workers' World*

Newspaper, of which I am a managing editor, called "Lavender and Red." It's a book in progress in a sort of Dickensian way; Dickens wrote books in the newspaper, a week at a time. I've been writing this book about the last century and a quarter of anti-capitalist and revolutionary struggle, and how the demand for sex and gender liberation has been supported by the left wing of the left wing of those movements and where there have been setbacks and where there have been gains.

And then, this spring, in about March, *Drag King*
Continued on next page

Dreams was published.

C: One thing I thought of while reading your work at the Workers' World is that I've never actually talked to someone who identifies as a communist, because communism is such a taboo subject.

LF: Yes, and when it gets defined, it's always by anti-communists.

C: I feel like I want to ask dumb questions about communism, because I know many who are involved in anti-capitalist organizing, but none of them seem to call themselves communists. What's it like to be a communist right now?

LF: Well, it's both exciting because the convergence of struggles that are going on now, but I would preface it by saying that I think that all the progressive movements in this country, whether it's labor or what I'm calling in a rough shorthand the LGBT movements or women's liberation and all this struggles have been still directly torn asunder from their past connections to activism of earlier decades by the McCarthy Period. Not on the deep period of convergence of not only anti-communist, but also anti-gay at the same time witch hunt and also the routing out of communist progressives from the struggles they helped to build has created this gap in our collective memory.

It impacts on our organizing and it affects people's view on what the communist movement has been able to do in this country, what its strengths and weaknesses are, and the different currents of it, etc. That's part of why I have been working on "Lavender and Red," to show for example, particularly in California, the fact that the early Mattachine Society – when I came out, I thought of Mattachine as a very conservative organization. It took me awhile of research to realize that the Mattachine had been organized by communists, the communist women who were part of a movement that has been retroactively identified as

Red Feminism in California. It's part of your history too. And it's part of our history across the country.

But these things have been lost to us now. So I would say that the first thing I would want to say to you and to all the listeners out there is first thank you for opening up the subject, because it shows that you have a lot of courage to break that taboo and doing it on community radio. The



other thing is I couldn't possibly answer all the torrential storm of anti-communist arguments that come from the media and the spin doctors, and all the miseducation we've gotten. But I would like to try and I would like to pursue it at any opportunity that we can.

Even when there have been gains through capitalism, they are gains that have been won through tremendous struggle. Through the urbanization and rising standard of living, which was class peace that was bought at the expense of super-exploitation, imperialism, of underdeveloped countries that were kept in a colonized state.

So it's been possible for a long time for imperial citadels to say, "Look how much better it is here than in these countries that are trying to make revolutions. Look what a higher living standard we have. Why would you want to go live someplace like that?" When in fact, not only was it born off the sweat and blood of people who were being worked in plantation type labor in other countries, whose resources were being ripped off, but now we can see that in this post-Soviet period that the U.S. in

particular would like to make this a low wage country too. At the same time, pitting workers in this country against people in oppressed countries around the world. That's what this globalization is and the war drive is.

Also, I've seen, and we can go back historically and look at the facts, that even when it looks like there are so many gains here, some say, "Can't we just keep moving forward incrementally in this electoral process and just get our gains one step at a time?" We can see with both Nazism, that wiped out the first mass organizing for gay and trans demands and for women's liberation too in Germany, wiped it out and almost erased all that it had won, and also the anti-communist witch hunt in the McCarthy period in this country, which was devastating. I would say that between Nazism and the witch hunt here during the '50s that it was really the worst form of concerted persecution and de-

ionization of our loves and our lives since the Inquisition, which was its own form of counter-revolutionary terror.

So I have spent a long time trying to put together some of this information about gains that have taken place in revolutionary struggles, gains that have taken place in revolutionary countries that were trying to build socialism that were encircled, and also the most progressive struggles in this country and some of the setbacks in order to talk about strengthening the left wing of the LGBT movement, and of course women's liberation too, which I see at times being tied with a thousand threads.

[I have] really not being afraid to open up this discussion about what a revolutionary prospective means. Is capitalism really the end of history? Is it really the highest form of organization to which human kind can aspire?

More information on Leslie Feinberg can be found at transgenderwarrior.org.

DJ Cariad hosts "The Fringe" every Wednesday morning from 8:30 to 9:30 a.m.

Ray Bradbury Talks to KDVS

about Rocketry, Sci-Fi and Lame Marketing by L. Ron Hubbard

Interview by
Douglas Everett

Legendary science fiction author Ray Bradbury spoke to KDVS' Douglas Everett for "Radio Parallax." Among the numerous works of Mr. Bradbury are *Fahrenheit 451*, *Dandelion Wine*, *The Martian Chronicles* and *Something Wicked This Way Comes*. The interview originally aired on June 1, 2006, and is available to listen to at radioparallax.com.

Radio Parallax: Mr. Bradbury, thank you for having us in your home.

Ray Bradbury: It's a pleasure.

RP: My interest in your work was rekindled when I recently read a book [*Strange Angel*] about a man you knew slightly — but had a chance to observe back in the 1930s — Jack Parsons. Author George Pendle corresponded with you by e-mail about Parsons. [Parsons, a lover of science fiction, was instrumental in getting Cal Tech to begin research into rocketry in the '30s].

RB: Yes, I did.

RP: Now, I was at the Planetfest event, hosted by the Planetary Society, when they landed the Spirit rover on Mars [2004]. You were in attendance and they did a reading from *The Martian Chronicles*.

RB: That's correct. They're a wonderful group.

RP: In reading about Jack Parsons in the '30s it struck me how *literally* true it is that those who wrote works of science fiction are responsible for our going into space!

RB: I bumped into a lot of the astronauts over time and discovered that they were reading me and H.G. Wells and Jules Verne and Robert Heinlein and two or three others. I felt so damned proud that I was an influence on these young men. I went down to Texas and was at the space center there in January of 1967. Life magazine sent me down to interview people and look at the grounds and see what they were doing. We had a press meeting with the Life editor and 70 astronauts.



RP: Right.

RB: I was sitting in the back of the room, and when the editor said, "I'm pleased to tell you we have with us today Ray Bradbury," 60 astronauts jumped to their feet and ran back and surrounded me. Can you imagine how I felt? I blushed and I was embarrassed, but, oh god, it was beautiful. I spent time, two or three days later, with

John Glenn [first American to orbit the earth]. He offered to fly me home in his own jet. What an offer, but I'd never flown at that time, so I turned down John Glenn. He said, "Well, Ray, the stagecoach leaves for Tombstone in the morning." Every time I've seen John Glenn since he looks at me and says, "Tombstone." (Laughs) I learned to fly later. I'm sorry I had that chance and didn't take it.

RP: Here we were [at Planetfest] holding our breath as they were about to land a robot on Mars. They were commemorating how people had envisioned things like this from so long ago. That's why they had read [from *The Martian Chronicles*]. What was that like for you to be in the room with the rest of us waiting for a landing on Mars?

RB: I always knew it would happen, but it was wonderful to have it actually occur.

RP: Two years later and these two dune buggies are still on the surface of Mars wheeling around.

RB: Over at Universal they are planning a new version of *The Martian Chronicles*. They've owned the rights to it for eight years. They've got

16 scripts. I call them every once in a while and say, "For god's sake, we're gonna civilize Mars before you do the damned film." So there are delays with an actual Martian landing *and* with making a film. I've learned to be patient.

RP: I've read that *Fahrenheit 451* is again in production. They are going

Continued on next page

to do a remake?

RB: Mel Gibson bought the rights from me eight years ago. There are 16 scripts on *Fahrenheit 451* too! Each one is worse. You don't need 16 scripts. You know what you do. You shoot the novel.

I knew Sam Peckinpah [director of *The Wild Bunch*] 20 years ago and he wanted to do one of my novels as a film. I asked, "Sam, how you gonna do it?" He said, "Rip the pages out of the book and stuff them in the camera." (Laughs) I'm a film writer. I've seen every film ever made. My mother was a maniac for motion pictures. She started taking me to movies in 1923 when I was three. I grew up on Lon Chaney and Charles Chaplin. When I was five I saw *The Lost World* [silent version of the H.G. Wells novel] with dinosaurs and it affected my life forever.

These people come up to me; they have my properties and they don't do anything with them. Sam Peckinpah knew what to do, but he couldn't get the money.

RP: Did you like the 1966 François Truffaut version of *Fahrenheit*?

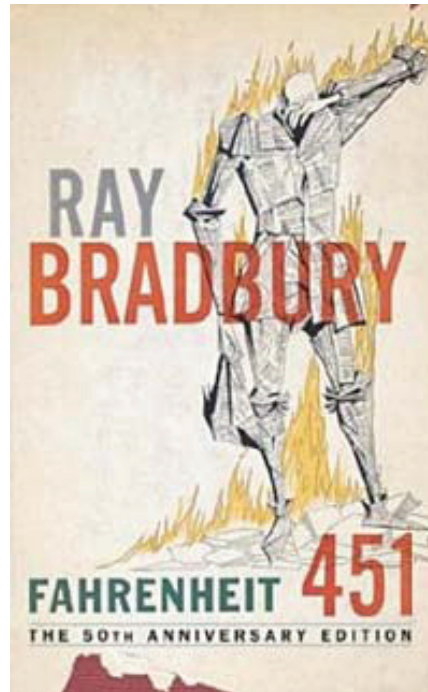
RB: It's a beautiful film in many ways. The problem comes with the fact that he did double casting. Julie Christie plays two roles. It's very confusing. You can't tell the girl from the wife. He left out the most important thing — the teenage girl who affects Montag's life. It's gotta be a teenager. You see the fun comes when a man who doesn't know books is burning them. This teenage girl, Clarise McClellan, comes along. She's very naïve. She's a romantic sap. She lives in the clouds, but she knows the weather of time. She describes all this to Montag. She wakes him up without knowing it. But if you don't have that in the film all the fun is out. You don't want an intellectual woman teaching him about books. That's too easy. It's gotta be a sappy girl who's in love with life.

The film's gotta be made over and Clarise McClellan has gotta be the center. I loved a lot of the other parts of the film, and the score by Bernard Herman is fantastic! The ending of the film is one of the most beautiful endings in any film ever made. You've got the beautiful

score by Herman coming up during this fall of snow and all the book people are up walking around in the snow remembering their favorite books. It brings me to tears every time I see it. So *that* part of the film is gorgeous. Let's do the rest over, and do it right this time.

RP: What about *The Sound of Thunder*?

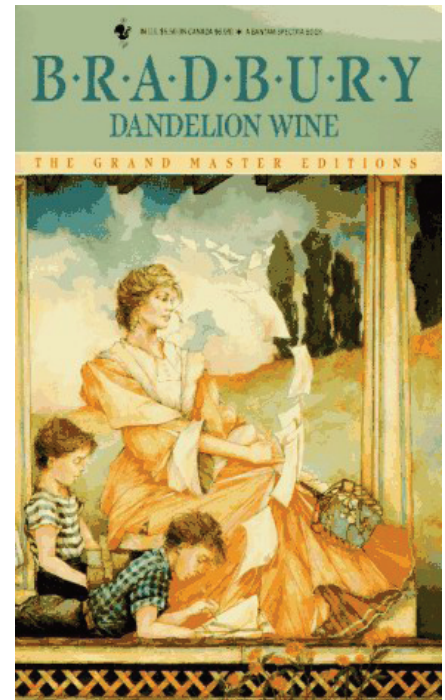
RB: To show you how they handle these things. [Holds up a DVD of the title] Find my name on here! How ya gonna sell it? This story has been in 100 anthologies during the last 50 years. Every child in America has read this story. And when they made the film they didn't put my name in the ads. They didn't put my name in the DVD. How you gonna sell this to all those children who read me? That is how naïve the studio people are. I've met all the people at Universal that are in charge of *The Martian Chronicles*. They all graduated



from college. They all know more than I do 'cause I never made it to college, you see? They are stupid in their brilliance.

RP: On the plane coming down here, Mr. Bradbury, I was thumbing through Sam Weller's book, *The Bradbury Chronicles*. It looks as though he was very thorough in his research.

RB: He came out once a month, every



month, for four years. We had a platonic love affair. (Laughs) That's why the book is so good — he spent so much time here. Before he was born his father read *The Illustrated Man* to him when he was in the womb.

RP: There's a quote a wanted to just run past you because it made me laugh out loud on the airplane. Weller paints a picture you having moved out here to L.A. You're a teenager on roller skates — ahead of you time — skating around Los Angeles, hanging out in front of the studios. At one point with your autograph book you catch W.C. Fields coming out of the studio. He signs your book then says, "There you are, you son of a bitch."

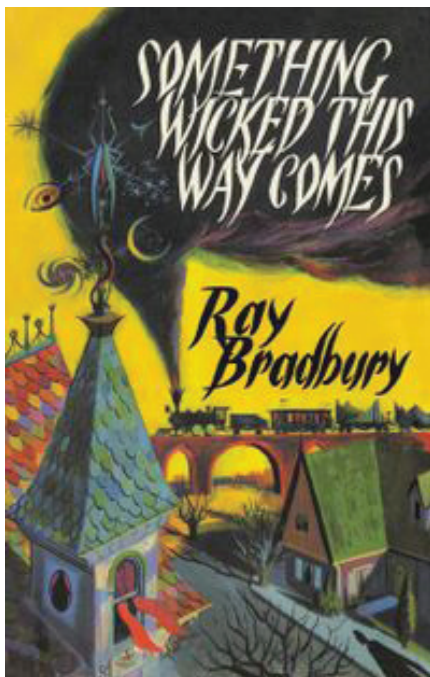
RB: That's right, he actually said that, yes. (Laughs) I've got thousands of autographs. See that box down there?

RP: Yes.

RB: There are 500 autographs there of all the famous people in Hollywood when I was 13.

RP: You actually had to chase down Marlene Dietrich at one point?

RB: I'm the only autograph collector that ever made it over the wall and became a screenwriter.



RP: Can you tell us a little bit about that L.A. milieu? As a teen you convinced George Burns to let you come and watch his rehearsals.

RB: I wrote scripts for the Burns and Allen radio show. I was in junior high. Every Wednesday I would go down to the Burns and Allen broadcast and I'd turn in a script for George Burns. I'm sure he never read them, but he treated me kindly, and introduced me to Gracie. This went on for a whole year until I was 15. They actually [did] use one of my jokes on the Burns and Allen radio show.

Forty years later I was at the Ambassador Hotel giving an award to Steven Spielberg at a luncheon. In the middle of the award ceremony I looked over and there in a corner I saw George Burns. I stopped everything and said, "I gotta tell you about this nice man. When I was a teenager he treated me as if I were a genius. George Burns read my scripts and treated me sweetly and nicely."

I said, "I wanna give him my own personal award today — thank you, George" When the program was over George Burns came running up to me and said, "Was that you? Was that you? I remember you!" We embraced for the first time in 40 years.

RP: He really remembered you!

RB: Yeah.

RP: Do you remember the joke they used?

RB: At the end of the show they had a closing routine 30 seconds long. This little routine I wrote for them was: Gracie makes noises like she's fainting. George says, "Gracie what's wrong? Oh my gosh, she's fainted." They get a glass of water. "Gracie, Gracie, say something, say something!" She then says, "This is the Columbia Broadcasting System."

RP: You're 15 and this goes out all over the nation, your joke!

RB: That's right.

RP: Back in the 1930s I understand you were 18 years old and you fell into the science fiction writers' club headed by Forest



Ackerman. Can you tell us about Mr. Ackerman and the club?

RB: I saw a notice in a bookstore in Hollywood and I went down to a meeting. They met every Thursday night at the Clifton's cafeteria, which is still down on Broadway. And the food is still damned good. It cost 10 cents for a meeting and I didn't have money for food. The Clifton's cafeteria would give you a free meal if you asked for

it. I got free meal every time I went.

I met all the famous writers. I was still in my last year of high school. I met Robert Heinlein. He became my friend and teacher. And Edmund Hamilton and Lee Brackett. They all became my friends and teachers when I was 17, 18 and 19 years old. That really caused me to become a better writer.

RP: You were at ground zero of the sci-fi world — here in Los Angeles.

RB: Yes, I was.

RP: Is there a science fiction story you regard as the greatest ever?

RB: The stuff of Jules Verne and especially H.G. Wells. *Invisible Man*; also. *The Man Who Could Work Miracles*, but these are, in a way, fantasy, not science fiction. Wells did a book called *Things to Come* which was made into a science fiction film when I was 16 — and caused me to continue with my love of space travel.

At the end of the film Raymond Massey is playing a character and this other guy stands with him. Their son and their daughter are going off in a moon rocket. One of the men standing with them asks, "Is this all there is?" Then Massey's character says, "That's not all there is. We have to choose the stars or the graveyard. Which shall it be, the stars or the dust?" All the voices rise up and sing, "Which shall it be?"

And I knew the answer when I staggered out of the theater. I was 16. It had to be the stars. I hadn't sold my first short story yet, but I dug in and continued writing and sold my first story on my 21st birthday. Part of it was due to that film. It was a remarkable film.

RP: So as a teenager you were hanging out with, and in fact, became the editor of the magazine for the science fiction club.

RB: That's right, yes.

RP: And at one point a young man comes over from Jet Propulsion Laboratory. He was not that much older than you. His name was Jack Parsons and he talked about how we were going to use

Continued on next page

rockets to go into space.

RB: We invited him to come down and talk to the group. There were about 30 of us there that evening. He told us about the rocket society. We could join if we wanted, but all the meetings were in Pasadena. I had no way of getting there. I had no money and it cost a quarter to go. I had no quarter. It was the middle of the depression and my allowance was about a quarter a week.

RP: Right.

RB: I had that one encounter with Parsons, but I knew that I was looking at the future.

RP: In the years to follow over at Cal Tech they formed Jet Propulsion Laboratory, and Aerojet becomes a commercial concern by the early '40s, so rocketry soon does get off the ground. It is clear that science fiction was the inspiration for Parsons and for other rocket pioneers.

RB: At least it helped. It put a prop under it. You can't say that you're a complete influence, but we helped each other. Look back at Germany and Werner Von Braun. In 1928 and 1929 and he looked at Fritz Lang's film *The Girl in the Moon* and it influenced him to develop the V-2 rocket. So, we had a combination of good and evil here.

When we landed on the moon, one of our first landings Von Braun was standing next to me, and up until that time I hadn't let myself be introduced to him because I considered his background with Hitler and the V-2 rocket. I realized that was stupid of me. History is full of good and evil — of men who begin evil and wind up changing mankind forever. Von Braun is responsible for getting us to the moon and Mars.

So I finally introduce myself. He signed an envelope for me, which I still have downstairs; "To Ray Bradbury who influenced me" (Laughs). So what a joke, huh?

RP: I understand he arranged, Von Braun, during World War II, to have American science fiction writings sent to him in Sweden.

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RB: That's right, yes.

RP: Did you know Hugo Gernsbach?

RB: That was too soon. He put out a magazine called *Science & Invention* from about 1914 to 1930. It was a magazine that combined magic and sorcery with science and invention. In the middle of the magazine there was a page of magic by Dunninger. I used to rip those out. I wanted to be a magician. I'm a combination, like Hugo was, turning magic into science. That's the history of religion. The Egyptians and Greeks invented mysteries in the middle of the religion to impress people, to scare them. To have sepulchral voices telling them the future. If you look through the history of magic you see it changing into the history of science all the way up to space travel.

RP: Arthur C. Clarke is famous for saying that any sufficiently advanced technology is indistinguishable from magic.

RB: The magic had to come first, because you enthral yourself, you are affected by mysteries and by romance and the stunning display of the universe and wanting to be a part of it. That pulls you to the future.

RP: One thing I find intriguing — Arthur C. Clarke, a science fiction legend, wrote a paper circa 1945, predicting communications satellites in geosynchronous orbits. Isaac Asimov, science fiction writer, made a career out of writing science books too. It does seem that science fiction is sometimes leading, and science is catching up.

RB: They were scientists. I am a fantasist. I never wrote science fiction. I've only done one science fiction book — that's *Fahrenheit 451*. It's based on facts that *could* happen. My Mars is impossible. It's a fantasy, an Edgar Rice Burroughs world. He influenced me when I was 10, 11 years old. My first novel, written when I was 12, is a duplicate of Burroughs' Mars.

RP: Did you have a friendship with Clarke and Isaac Asimov?

RB: I didn't know Asimov that well, but Arthur Clarke and I have been good friends for 50 years, even though I am not a scientist.

RP: You say Heinlein influenced you and

took you under his wing?

RB: Yeah, he read something of mine and said, "Hell, I can sell this for you." He sent it off to *Script* magazine and made my first sale for me. God bless him. I was 18. It was a humorous story, a piece of satire. There used to be a magazine here called *Script*. It was like the *New Yorker*, and by god, they bought my story. And I was on my way.

RP: Interesting.

RB: When I left high school, I got a job selling newspapers every afternoon for two hours. Before I went to the corner each day I wrote, and in the evening I went to the library. When I left high school I went to the library two or three days a week for 10 years. I graduated from the library when I was 28.

RP: (Laughs)

RP: It is. You've been friends for years with Norman Corwin. We were privileged to speak with Mr. Corwin a couple of months ago and after we leave here we are going to go visit him again. Tell us about your good friend Mr. Norman Corwin.

RB: [More animated] He became my closest friend and teacher when I was 26 years old and my first book was published. I had listened to Mr. Corwin's shows on the radio over the years and was madly in love with his talent. I got his address and wrote him a letter and sent him a copy of my first book, and I said, "Dear Mr. Corwin, if you like this book half as much as I love you and your shows, please call me and I'll buy you drinks some day." A week later he called me and said, "You're not buying me drinks, I'm buying you dinner." So, I went to dinner with him that week — that's 60 years ago.

At dinner I told him one of my Martian stories and he said, "God that's great, do more of those." So Norman Corwin was god to me — and he created *The Martian Chronicles*. That's how important he is to me.

[When we repeated this statement to Corwin later that day he laughed and said that he'd really gotten his money's worth out of that dinner — Bradbury had been cred-

iting him with one his most famous creations ever since that night.]

RP: Do you think there is great potential for a return to more radio dramas with the new satellite technology?

RB: It comes and goes. They are still doing it in England. It's not doing as well here. They do repetitions of old radio shows, but I'd love to have my own radio show again and be able to do what I did on CBS and NBC 50 years ago.

RP: One of the figures who plays a prominent role in this tale we mentioned of Jack Parsons, rocketry and of course science fiction, is L. Ron Hubbard. Did you know Hubbard at all?

RB: No I didn't, but I've got a story to tell you about him. Dianetics and Scientology were born here in L.A. A lot of people taught Dianetics, as it was called. L. Ron Hubbard came and went, and I never met him, but I knew a lot of people who believed in him.

There was this big meeting of Dianetic readers at the Shrine Auditorium in fall 1950. At that time, Fritz Lange, the great German film director, was a friend of mine and he went to that meeting because L. Ron Hubbard was speaking and they were introducing Dianetics to the public. There were 7,000 people at the Shrine Auditorium that evening. Fritz came back to my house at midnight in a rage. The veins were popping in his brow. (Chuckles) He was beet red. He was screaming and yelling. That was Fritz, an angry man. He stormed into my house and said, "Those stupid goddamn bastards. They didn't know what they're doing."

I said, "What happened, Fritz?" He said, "I went to the Shrine and they announced L. Ron Hubbard would be there and on the program would be the first 'clear' in history."

Well, if people don't know what a clear is, the deal is if you read Dianetics and you really know it, you become a clear. You clear your mind of all of its problems and psychological barriers.

RP: Eliminate those and you're a clear.

RB: And you are a clear, yes. So Lange

says, "They had this girl on the stage. She was introduced as the first clear in history because of L. Ron Hubbard." And the audience went wild, applauding.

Then someone in the audience stands up and says, "Miss, you're a clear, aren't you?" She replied, "Yes." "And that means you have read Dianetics?" "Yes." "And that means that if you're a clear you have the most perfect memory in history?" "Right." "Can you quote the first paragraph of Dianetics?"

(Bradbury chokes up with laughter in the telling) She couldn't do it!

RP: (Laughter)

RB: The damn fools should have had a shill in the audience to prepare, huh? Here Fritz was in my house tearing his hair out saying, "If I'd prepared the evening I'd have been brighter than those bastards."

RP: I'd heard that night was a fiasco.

RB: (Laughs) Dianetics almost was destroyed that night because they didn't prepare, but it went on and became Scientology and now it's all over the world.

RP: You wrote the screenplay for *Moby Dick*. How did that happen?

RB: I gave all my books to John Huston one night in February of 1953. I put all my books out on the table and said, "Mr. Huston, if you like these books half as much as I love your films, someday call me." Well, he wrote me from Africa and said, "You're right. Someday we're gonna work together. I don't know on what." He came back in August of '53 and invited me up for drinks at his hotel, and all of a sudden said to me, "What are you doing in the next year?" I said, "Not much." He said, "Well how'd you like to come to Ireland and write the screenplay for *Moby Dick*?" I was stunned and said, "I don't know Mr. Huston, I've never been able to read that damned book."

RP: (Laughs)

RB: He couldn't believe it. Couldn't believe I was saying that! He said, "Tell ya what, go home tonight and read as much as you can, and come back tomorrow and tell me if you'll help me kill the white whale."

So I went home and said to my wife, "Pray for me." She asked why and I said, "I've gotta read a book tonight and do a book report." I read as much as I could and I discovered a remarkable thing that I didn't know: Shakespeare was all through the book. *Richard III* and *King Lear* and what have you. Melville never read Shakespeare till he was 30 and then he found an edition with large type that he could read. He fell madly in love with Shakespeare, and Shakespeare dictated *Moby Dick*. I couldn't read the whole book, but I could surf it, and I could surf Shakespeare. I came back the next day and took the job.

RP: You have received many honors over the years, Mr. Bradbury. There is an asteroid named after you orbiting out somewhere near Mars. You've been honored by the President of the United States. What recognition has been the most gratifying for you over the years?

RB: You know, just going into a library and seeing my books on the shelf near Edgar Rice Burroughs and H.G. Wells and Jules Verne — that is the moment for me. Wonderful, just wonderful. I've led a fantastic life. I've never had an unhappy day in my life. In the last 70 years I never had one day of depression or melancholy. You know why? 'Cause every day I do something that I love.

I've had bad days when my friends die, when my relatives die, that's different. You can't do anything about that. But every day that I am by myself I'm happy 'cause I'm doing what I should be doing. If everyone in the world could do that it would be a great world.

RP: Ray Bradbury, we thank you very much for speaking with us. I hope we may speak again.

RB: I hope so too, and when you see Norman Corwin tell him I still love him. (Laughs)

"Radio Parallax" with Douglas Everett airs every Thursday from 5 to 6 p.m.

Scott's Theory about Clothing

The following is a transcript of an interview with a man named Scott taken from "The Steve Lambert Show" that aired on Aug. 18, 2006.

PART 1

You wanna know my theory about clothing? Here's my theory about clothing.

If you're single and you're on the prowl — male or female — you should dress in the way that is the lowest common denominator to find you a mate, whether short term or long term — whatever your interest is.

So like, if you're a single guy in San Francisco you should be like doing some sort of cross between a fixed gear bicycle and a polo shirt or something — I don't know what everybody's wearing but the bike is the main thing I guess. And you should accessorize for sex. Right? And you should just go out, and like — who cares what you think, who cares about ethics, who cares about like, "I really wanna do something, that like represents my beliefs or whatever". Like you go out and you do exactly what's gonna get you the highest number of mates.

And if you're a woman, you do whatever is on the cutting edge of fashion at that moment. You know like, six months ago — I don't know what it is now — but six months ago it was those black leggings and some flat shoes, you know, right? You know, something like that right?

And if you're in a *relationship*, a long-term relationship, then you should dress in a way that is A) makes you feel the most confident as an individual, makes you feel really good just so that you're going out and feeling an overall sense of well-being. And then B) take into consideration your spouse.

So like, for instance, I made a big mistake when I got a perm and I had that big mustache. And Annie didn't like it. And she didn't feel sexy around me because I had a big fuckin' perm [laughs].

And I dressed weird. And I looked weird. And we'd go out in public and she would feel, like, uncomfortable because she was with me and I had on those shooting

glasses [aviator sunglasses] all the time. It would have been better if I had been following my current philosophy: You gotta wear what makes you feel great about yourself as much as possible and also take into consideration — and here's the part where I missed out — the feelings of your spouse, your significant other.

But my old philosophy was, instead of — I didn't used to take into consideration the taking into consideration your significant other part, I used to just do — do what makes you feel best because you're in a L.T.R., long-term relationship, and I didn't take into consideration the spouse part and that's why I got the perm, because I wasn't thinkin' about Annie. And I just thought, I'm in a long-term relationship, this thing is solid, I can go get a perm if I want to. And I did. And then there were repercussions and I learned a lesson about it. And so I got real world experience for my philosophy and then it changed. And now it's better. And you

see me now — I wear a cashmere sweater and some corduroy pants and everybody's happy. But in my mind — in my mind, I got on the frilly leather vest, with the tassels. And that's where I live.

PART 2 (excerpt)

I was really into outlaw country at the time, so I was dressing like an outlaw country guy. Which was cool 'cause at the time I worked at a hip-hop nightclub. So I was tending to the needs of the most "thizz," you know, "hyphy," subculture in San Francisco and I was dressed up like a cowboy with a big perm.

And the coolest thing was, man, that crowd fucking loved it. Like my tips went through the roof because of my costume. Because the hip-hop American culture crowd really likes a good getup. They like a nice outfit. Like you see people in the hip-hop sort of world — especially the women — they wear some crazy, crazy clothing right? Like you've got a 350-pound woman in like three ounces of spandex and she's just livin' it up. And that crowd really appreciates somebody doing their thing.

And I personally think everybody in our society could learn a lesson from the hip-hop crowd. In my opinion that whole inner



city hip-hop crowd, their whole philosophy on dress is like what I think everyone should aspire to — which is, “I don’t give a fuck. This looks good. I feel sexy. I’m wearing it, I’m going out, I’m gonna get all sweaty with my big thighs. You can say and do whatever you want, look at me, I’m living it up, I’m having a great time, and go fuck yourself if you don’t like it.”

And so, when I was dressing up like a cowboy, they loved it. Like loved it. Loved it, loved it, loved it. They were my biggest fans. And, I don’t know if you know who this is, there’s this rapper down in the Bay Area called B-Legit. And I’d bartend these hip-hop nights and he was one of the characters that would come around a lot. And one night as the club was clearing out and we had turned on all the lights, I turned on the country station on the satellite radio. And I was blasting the country and I was out there dancing around by myself. And, uh, B-Legit, no joke, gets a girl in his arms and starts doing this like two-step country dancing with her right along with me.

I think what was going on was that he was really resonating with the vibration of, like, just doing your own thing, being your own person and just having fun and fuck everybody else and, um, it was great man, me and B-Legit two-stepping around the dance floor at 2 o’clock in the morning. That’s like one of my fondest bartending memories of all time.

“The Steve Lambert Shows” airs every other Friday morning from 8:30 to 9:30 a.m.

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UPCOMING KDVS EVENTS

LIVE SHOWS

SEPTEMBER

Thu. 9/28 Ghosts of California, Rebecca Zapien

8 p.m. at Delta of Venus

Thu. 9/28 Seth Kauffman, The Blank Tapes

10 p.m. at Sophia's Thai Kitchen

Fri. 9/29 The Skiffle Symphony

8 p.m. at Delta of Venus

Fri. 9/29 The Blue Roots

10 p.m. at Sophia's Thai Kitchen

Sat. 9/30 Tall Birds, Spider Friends

8 p.m. at Delta of Venus

OCTOBER

Sun. 10/1 Michael Columbia

8 p.m. at Delta of Venus

Tue. 10/3 Ladies Night, Rodox

10 p.m. at Delta of Venus

Wed. 10/4 Joe Meno, Todd Taylor, Mickey Hess, Todd Dills

10 p.m. at Delta of Venus

Thu. 10/5 Al Duvall, The Finches, The Bushes

9 p.m. at Delta of Venus

Sat. 10/7 Operation: Restore Maximum Freedom IV

Noon to midnight at Plainfield Station

Thu. 10/12 Ian McFeron Trio

9 p.m. at Delta of Venus

Fri. 10/13 Matt Bauer, Last of the Blacksmiths

9 p.m. at Delta of Venus

Fri. 10/13 First KDVS Silo Pub show, bands TBA

7:30 p.m. at The Silo Pub

Sat. 10/14 Wooden Wand, Skygreen Leopards, Shawn David

McMillen, Tom Carter

8 p.m. at Delta of Venus

Sun. 10/15 The Overdubs, Buildings Breeding

8 p.m. at Delta of Venus

Tue. 10/17 The Heartbeat of Africa tour

8 p.m. at Delta of Venus

Thu. 10/19 Black Fiction

9 p.m. at Delta of Venus

Sat. 10/21 Big Sammy and Whoduk

8 p.m. at Delta of Venus

Mon. 10/23 Yellow Swans

10 p.m. at Delta of Venus

Wed. 10/25 The Aum Rifle, Whitman, Chorused the Animals

10 p.m. at Delta of Venus

Fri. 10/27 Gang Wizard, Way Bad, Woman's Worth

7 p.m. at the DAM House

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Sat. 10/28 Flying Luttenbachers, No Doctors, Microwaves

8 p.m. at Delta of Venus

Sun. 10/29 Peter Lang

9 p.m. at Delta of Venus

NOVEMBER

Thu. 11/2 Garrett Pierce, Jake Mann, Mad Cow String Band

8 p.m. at Delta of Venus

Fri. 11/3 The Speakers, The Vision of a Dying World

8 p.m. at Delta of Venus

Fri. 11/3 Antlerand

7:30 p.m. at The Silo Pub

Sat. 11/4 Faulouah, Lava Children, Chorused the Animals,

Opportunity

8 p.m. at Delta of Venus

Sun. 11/5 The Telescopes, Fuxa, LSD and the Search for God

8 p.m. at Delta of Venus

Tue. 11/7 "The Chicken Years" with Mr. Mick Mucus and

"The Rebel Kind" with Scott Soriano live

9 p.m. at Delta of Venus

Wed. 11/8 Alex Roth, Ben Lewis

10 p.m. at Delta of Venus

Sun. 11/12 Peter Walker, Jake Rose

9 p.m. at Delta of Venus

Sat. 11/18 Pink Reason, Nothing People

8 p.m. at Delta of Venus

Sun. 11/19 Fishtank

8 p.m. at Delta of Venus

DECEMBER

Fri. 12/1 Silo Pub show, bands TBA

7:30 p.m. at The Silo Pub

Sun. 12/3 Clarence Van Hook, The Barkin' Spiders

8 p.m. at Delta of Venus

ON-AIR PERFORMANCES

Thu. 9/28 Music for Animals

"Live in Studio A," 11 p.m. to midnight

Sun. 10/1 Michael Columbia

"The Raw Mess Around" with Brendan, 3 to 5 p.m.

Fri. 10/6 LSD March, New Rock Syndicate

"Chill Out and Die" with DJ Robb Dogg, 8 to 10 p.m.

Thu. 10/12 SMITE!, Klowd, Audioemetic

"Live in Studio A," 11 p.m. to midnight

Thu. 10/26 Be Brave Bold Robot

"Live in Studio A," 11 p.m. to midnight

Sun. 11/12 Peter Walker, Jack Rose

"The Raw Mess Around" with Brendan, 3 to 5 p.m.

Thu. 11/16 Static Films

"Live in Studio A," 11 p.m. to midnight

KDVS' TOP 90.3 RECORDS

THE MOST PLAYED ALBUMS OF SUMMER 2006, FROM JUNE THROUGH AUGUST

1. The Ohsees - "The Cool Death of Island Raiders" (Narnack)
2. Dreamdate - "Dreamdate 7"" (Self-released)
3. Crack und Ultra Eczema - "Crack und Ultra Eczema" (Tes Fesses)
4. G2 - "Loneliness and Love" (Self-released)
5. Angry Angles - "Apparent-Transparent" (Plastic Idol)
6. Erase Errata - "Nightlife" (Kill Rock Stars)
7. Various Artists - "Tête de Bébé" (S-S)
8. Circle - "Earthworm" (No Quarter)
9. Frick the Cat - "El Gato / Frick It!" (Abaton Book Company)
10. Various Artists - "Zum Audio Vol. III" (Zum)
11. Four Tet - "DJ-Kicks" (!K7)
12. Le Club des Chats - "Pump Up the Seed!" (Le Vilain Chien)
13. Boards of Canada - "Trans Canada Highway" (Warp)
14. Jennifer Gentle - "Sacramento Session / 5 of 3" (A Silent Place)
15. Kid606 - "Pretty Girls Make Raves" (Tigerbeat 6)
16. The Cosmopolitans - "Wild Moose Party" (Dionysus)
17. Oh No - "Exodus Into Unheard Rhythms" (Stones Throw)
18. Beep Kitty - "Cassette Pop" (Self-released)
19. Acid Mothers Temple and the Melting Paraiso U.F.O. - "Have You Seen the Other Side of the Sky?" (Ace Fu)
20. Love Is All - "Nine Times That Same Song" (What's Your Rupture?)
21. Mr. Lif - "Mo' Mega" (Definitive Jux)
22. Wire - "Pink Flag" (Harvest)
23. Lady & Bird - "Lady & Bird" (Yellow Tangerine/ The Rebel Group)
24. Comets on Fire - "Avatar" (Sub Pop)
25. Parenthetical Girls - "Safe As House" (Slender Means Society)
26. Actual Birds - "Vive le Fantastique Avec" (CTEC)
27. Aloe Blacc - "Shine Through" (Stones Throw)
28. Yikes - "Secrets to Superflipping EP" (Upset the Rhythm)
29. Mika Miko - "C.Y.S.L.A.B.F." (Kill Rock Stars)
30. Envelopes - "It Is the Law" (Brille)
31. Dirty on Purpose - "Hallelujah Sirens" (North Street Records)
32. Los Kikes - "Los Kikes" (SSHaking Recordss)
33. Experimental Dental School - "2 1/2 Creatures" (Cochon)
34. Hot Chip - "The Warning" (Astralwerks)
35. Pink Reason - "Pink Reason" (Savage Quality Recordings)
36. Epsilons/Hips - "Split EP" (oFactory)
37. Sunset Rubdown - "Shut Up I Am Dreaming" (Absolutely Kosher)
38. Camera Obscura - "Lloyd, I'm Ready to Be Heartbroken" (Merge)
39. The Legendary Pink Dots - "Your Children Placate You From Premature Graves" (Roir)
40. Cut Chemist - "The Audience's Listening" (Warner Bros.)
41. Astroglides - "Selling out with the" (SSHaking Recordss)
42. Jacob Smigel - "Eavesdrop: A Wealth of Found Sound" (Self-released)
43. Various Artists - "Electronic Renaissance" (Enfant Terrible)
44. Beirut - "Gulag Orkestar" (Ba Da Bing)
45. Country Teasers - "The Empire Strikes Back" (In the Red)
46. Various Artists - "Why Is Anything Forbidden? Vol. 2" (Deathbomb Arc)
47. Charalambides - "A Vintage Burden" (Kranky)
48. Crash Normal - "My First Stop" (Rococo)
49. Plants - "The Mind Is a Bird in the Hand" (Audio Dregs)
50. J Dilla - "The Shining EP" (BBE)
51. Art Brut - "Bang Bang Rock and Roll" (Fierce Panda)
52. Velveeta Heartbreak - "I Shot the Invisible Man" (Semper Lo-Fi)
53. Canada - "This Cursed House" (Quite Scientific)
54. Yellow Swans - "Psychic Secession" (Load)
55. The Bleachers - "Suspicion" (Village Industries)
56. Various Artists - "Release the Bats" (Three One G)
57. Red Pony Clock - "Tunes From Terrace Towers" (Asaurus)
58. Growing - "Color Wheel" (Troubleman Unlimited)
59. Daniel Johnston - "Welcome to My World" (Eternal Yip Eye)
60. Department of Eagles - "A Johnny Glaze Christmas: Classical Snatches and Samples a Go-Go 2003-2005" (Isota)
61. Coachwhips - "Double Death" (Narnack)
62. Comet Gain - "Beautiful Despair" (What's Your Rupture?)
63. The Minders - "It's a Bright Guilty World" (Future Farmer)
64. Bedroom Walls - "All Good Dreamers Pass This Way" (Baria)
65. Code of Honor - "Complete Studio Recordings 1982-1984" (Subterranean)
66. Sugarplum Fairies - "Country International Records" (Starfish)
67. Marked Men - "Fix My Brain" (Swami)
68. Oneida - "Happy New Year" (Jagjaguwar/ Brah)
69. Jolie Holland - "Springtime Can Kill You" (Anti-)
70. Watusi Zombie - "Watusi Zombie" (Self-released)
71. The Megacools - "Weird Dreams Are Crazy" (Megacool)
72. Kid606 / Kid Commando - "Split Seven Inch (Div/orce Series 4)" (Ache)
73. Holy Shit - "Stranded at Two Harbors" (UUAR)
74. Herb Diamante - "May I Light Your Cigarette?" (Abduction)
75. Various Artists - "Rampage Recordings Comp. 1" (Rampage)
76. Bango - "Bango" (Shadoks)
77. People Under the Stairs - "Pass the 40" (Tres)
78. Nobody & Mystic Chords of Memory - "Tree Colored See..." (Mush)
79. Le Volume Courbe - "I Killed My Best Friend" (Honest Jons)
80. Various Artists - "Tropicália: A Brazilian Revolution in Sound" (Soul Jazz)
81. The Manikins - "Spend the Night Alone" (Plastic Idol)
82. ...Worms - "...Worms" (Marriage)
83. Built to Spill - "You in Reverse" (Warner Bros.)
84. Wooden Wand and the Sky High Band - "Second Attention" (Kill Rock Stars)
85. Ratatat - "Classics" (XL Recordings)
86. Black Fiction - "Ghost Ride" (Howells Transmitter)
87. KRS-One - "My Life" (Antagonist)
88. Six Organs of Admittance - "The Sun Awakens" (Drag City)
89. Battle Cat - "Battle Cat" (Army of Bad Luck)
90. Various Artists - "PDX Pop Now! 2006" (PDX Pop Now!)
- 90.3 Quem Quaeritis / Child Pornography - "Split LP" (Not Not Fun)

Fall 2005

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